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TO ALL YOUR
HIT SONGS

EVERYBODY IS A STAR

THANK YOU

WALK A MILE IN MY
SHOES

SHE CAME THROUGH
THE BATHROOM
WINDOW

NO TIME

WALKING IN THE
RAIN

WHEN JULIE COMES
AROUND

JOHNNY B. GOODE

WINTER WORLD OF
LOVE

EARLY IN THE
MORNING

GONNA GIVE HER ALL
THE LOVE I'VE GOT

LOVE BONES

I WANT YOU BACK

LA LA LA IF I HAD
YOU

JINGLE JANGLE

JAM UP & JELLY
TIGHT

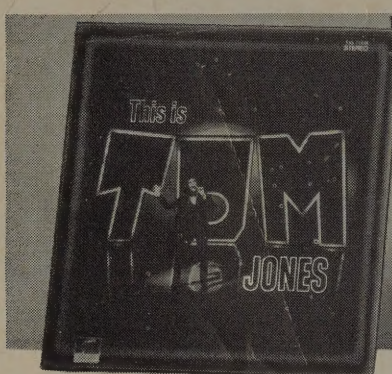
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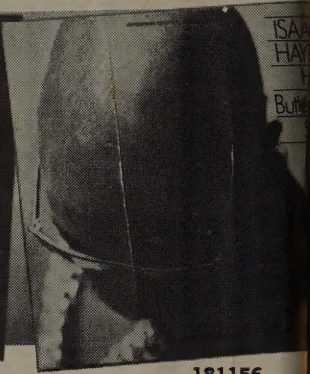
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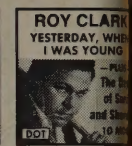
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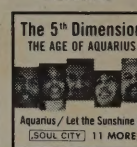
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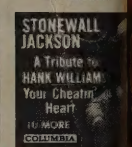
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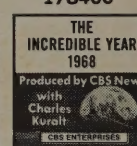
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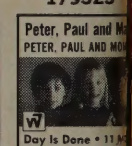
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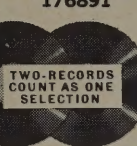
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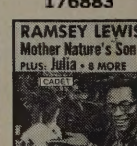
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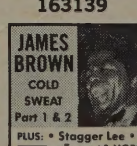
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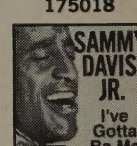
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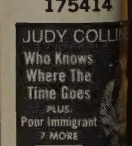
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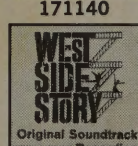
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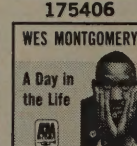
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hit Parader....

MAY 1970

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PARADE OF SONG HITS

•EVERYBODY IS A STAR



By Sly & Family Stone

•GONNA GIVE HER ALL THE LOVE I'VE GOT



By Marvin Gaye

•NO TIME

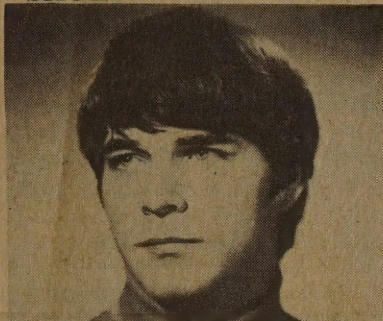


By Guess Who

**OVER 35
TOP TUNES
.....
COMPLETE
SONG INDEX
ON PAGE 28**

PARADE OF SONG HITS

•WALK A MILE IN MY SHOES



By Joe South

•JOHNNY B. GOODE



By Johnny Winter

•LOVE BONES



By Johnny Taylor

•WHEN JULIE COMES AROUND



By Cuff Links

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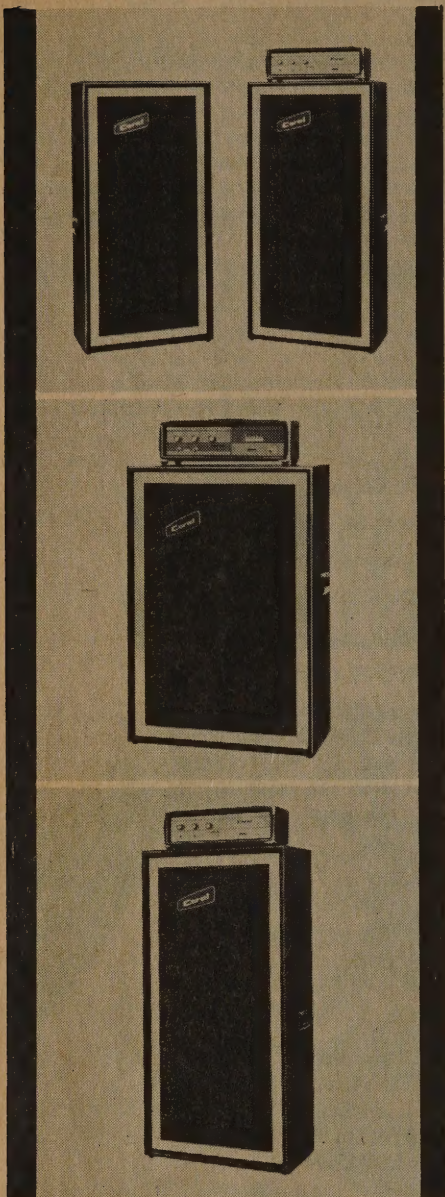
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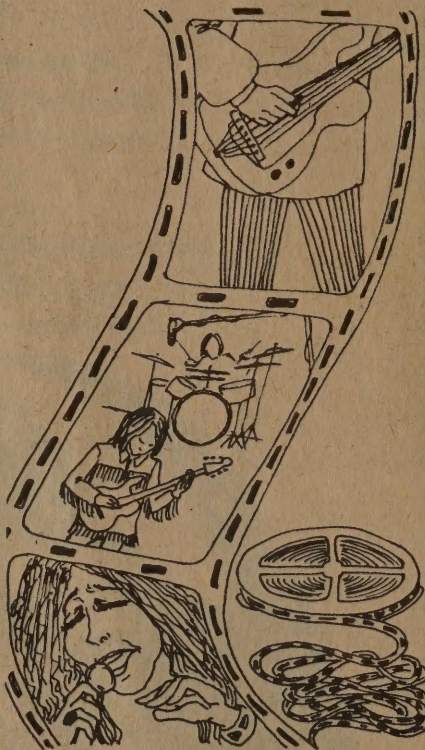
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the scene



Humor In The Rock Environment

More than any other art form, humor suffers at the hands of time. What was uproarious yesterday, elicits a wan smile today and puzzlement tomorrow, for it is the nature of humor and humorists to take advantage of topical situations, and few indeed sustain.

Except Richard Lord Buckley.

Born in Tuolomme, California in 1906, Richard Buckley ran at life full tilt for fifty-four years. He didn't attain any success as we understand the word today, no television series, no gold albums, no standing room only concerts were ever his. But in his basic life style and beliefs, success was his. He thought and lived in terms of love and peace and a total disdain for hypocrisy; a combination that even today elicits little general sympathy.

His audiences were, to a large degree, made up of social outcasts; he began in Chicago in the twenties and by the time he had suffered a fatal stroke in New York in 1960, he had only a fitful career behind him and the appreciation of gangsters, chorus girls, and pitchmen.

Recently I heard Lord Buckley for the first time, being a kid from New England where even Lenny Bruce was unknown. Listening to his words, I suddenly discovered a prophet of the new order, a seer who projected the very existence of our generation ten years ago.

"... People are the true flowers of life, and it has been a most precious pleasure to have temporarily strolled in your garden," he said. And he talked about the things that we deal with today in that weird hip flip that is a combination of the speech patterns of Jack Kerouac's character and Dennis Hooper's portrayal. And most of all he was funny. Funny like none of us ever seem to have been able to be, and I began to wonder why there is so much seriousness and so little outright laughter about rock person's way of life.

Sure we have Biff Rose and we can go back to Lenny Bruce and Lord Buckley and maybe listen to Murray Roman's "Blind Man's Movie" album, but these are only bits and pieces and of all of them only Bruce and Buckley reach the heights of genius.

I mean, "Don't Bogart That Joint My Friend" is the only funny song I can name off hand, and Biff Rose is the only funny man I can think of. How is it that a generation filled with the desire for change and social commentary has completely bypassed the use of satire to attain those ends? Even those within the society that is the rock world look at Frank Zappa and The Bonzo Dog Band as little currents rambling off the main stream.

What we all need is a good laugh. Our first good laugh. We can turn on Ed Sullivan and see toupeed comedians telling jokes about 'hippies' or Richard Pryors communicating some of the black man's essential humanity to the white man through their routines. But where can we turn on the mass medium to find a smile breaking across the faces of an older audience as they are touched and reached and subtly influenced by one of our peers making them laugh. Instead we get a Jim Morrison or Mick Jagger with a serious statement.

I don't know if this situation will change, or if we've all forgotten how to enjoy the silly side of our world, but I would suggest that if you'd like to really understand what I'm talking about you listen to Lord Buckley, who said it all much better than I am now, almost fifteen years ago. □ Richard Robinson. Lord Buckley albums are out on Straight Records, whose press biography of Buckley provided the inspiration for this, and on Elektra Records.

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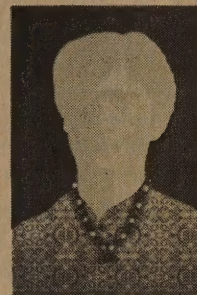
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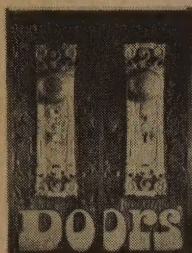
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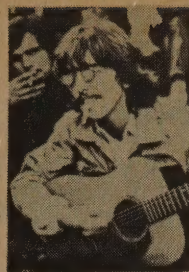
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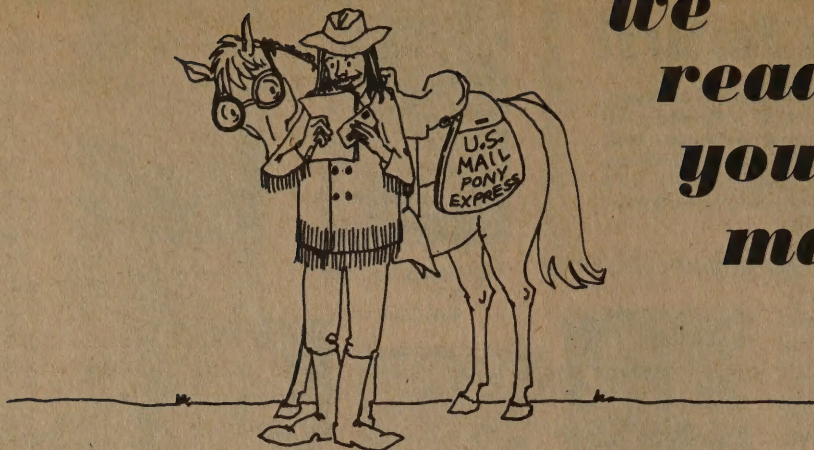
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we read your mail



Dear Editor,

I would like to comment on you and your magazine. I've just read the article on Jack Bruce's new album by Nick Logan. I just can't get over it. It's really great.

I just wanted to say that I've been a fan of Jack's for a long time now and must say he is absolutely terrific! I agree one hundred percent with Tim Bogart of Vanilla Fudge. He was absolutely right when he said that Jack has played guitar lines on bass. By listening to "Goodbye Cream" ("Sitting on Top of the World", "Politicians"). The bass parts are terrific. No doubt he's one of the greatest musician-songwriters going. ("Doing That Scrapyard Thing", a fine example.)

In my opinion, I feel that when Jack was with Cream he was almost the whole group. Look over past albums like "Wheels Of Fire". He played most of the instruments. But, don't get me wrong now, Eric and Ginger were very good and still are but I'd say that a lot of credit goes to Jack. I just hope he never leaves the music scene.

Janice
New York

Dear Editor,

Although I have been reading Hit Parader for several years now, this is the first time I have written. I am writing because I am extremely tired of reading letters in your magazine written by people who are always making comparisons between various individuals and groups on the music scene. These people are obviously rather narrow-minded and unenlightened. Besides the fact that there are few of us who really care

what their opinions are, they are missing a great truth of the whole modern music thing, which is that you shouldn't always be so hung up with putting labels on things and making all of these petty comparisons. Like Jimi Hendrix said in the interview in your January issue, "If only people would take more of a true view, and think in terms of feeling." Just listen to music; dig it for what it is and what it can make you feel, instead of trying to make up lists of best guitarist or group. There are so many fabulous performers around that it's silly to try to single out one as the best. Just because someone can't play guitar like Mike Bloomfield doesn't mean he can't just as good a musical sound. So come on people and get out of your rut. Appreciate music; don't pick flaws. See all the groups you can and listen to all the records you can afford. Then maybe you'll see that it doesn't really make any difference whether or not Eric Clapton is better or worse than Jimmy Page.

Lee J. Stamm
B916 Briscoe Quad
Indiana, University
Bloomington, Indiana

Dear Editor,

The main purpose of my letter is to comment on, in my opinion, the most fabulous singer of blues, rock, and just plain soul, that has come out in a long time. I am speaking of Janis Joplin.

Last week I saw her at a rock concert in Tempe, Arizona, and had the great privilege to meet her backstage. I also had a choice seat right in front of the stage. From where I sat, you could hear nothing but her

singing. She was fabulous!

In my opinion, there has not been enough publicity about her and her break from Big Brother And The Holding Company to the new group she is now with. I have looked all over for articles concerning her, but I have, in all the magazines they have out today, found only two articles. These were when she was with Big Brother. I would like to read some more up to date material on her. If anyone has any suggestions I would like to hear them. Plus, I would like to see an interview with her in H.P. I wonder if any of the readers in the audience for your magazine can say, in true honesty, that she has not become a great milestone in blues in the short time that she has been famous. I would like to hear opinions on her from everyone, because she is truly the 'undisputed queen of rock'.

Susan Edwards
Glendale, Arizona

Dear Editor,

Always wanted to write you a letter, but now I've got real occasion to because I can rap a bit on all my very favorite groups - the Hollies, Kinks, and Who.

First things first - how could a magazine of your stature possibly have avoided reviewing "Tommy"? Is it that you don't like it, and don't want to risk getting millions of nasty letters in defense of it? If it is, then consider this the first nasty letter, for I feel that "Tommy" is definitely the drowning achievement for a group that I've been following since "I Can't Explain" and deserves to be enjoyed by anyone who appreciates good stuff. What is also important about this LP is that it is probably the first LP for

which hype has been worthwhile; it introduced the Who - five years too late - to a whole bunch of new people. I won't rave on about it because it isn't my job to review, although I've had experience at it and I could probably turn a few heads around. Please, pro or con, a review of "Tommy", okay?

Secondly, thanks for the stuff on the Hollies. They're another group I've been on to for four or five years and with that Dylan LP, they're sounding fine, even though Nash didn't like the idea. The harmonies are as nice as ever, and they're really good in person, too. Keep it up. They are under rated musicians and should be bigger here - maybe we can do it.

Thirdly, the Kinks. I was really looking forward to that up to date article, but it was really not too good. At the very least, I expected an evaluation of the last LP and showers of well deserved praise for Ray, but alas, we were given 'at home with Cave Davies' but I suppose, that's better than nothing. More please. Their day will come.

"Tick"
3410 D Paul Ave
Bronx, New York
10468

Dear Editor,

I would like to thank you for publishing such a fine magazine. I want to refer to a letter in the December 1969 issue from William Greener who said "...and the music scene in Western Pennsylvania, Ohio, Illinois, Indiana, in fact except for Detroit and WCFL in Chicago, is really hurting. He went on to say, "I guess if you don't live in New York, Boston, Philly, L.A. or Frisco, you are only half informed."

First of all, the mid-West is much involved in today's music scene. Granted few well known groups come out of the mid-West, but there is much hidden talent to be found. Chicago, which is in the mid-West, could be called "The Capital of Blues." Bloomfield and other noted blues musicians were born and raised in Chicago.

Let us not forget that the mid-West is the backbone of America.

Rich H. Marshall
328 Reamer Place
Oberlin, Ohio 44074

Dear Editor,

No magazine is perfect. But yours is the nearest to perfection of any of the music-oriented magazines. I enjoy your articles almost always - because the people you write about are interesting, and also because you seem to know what is important in an article.

Some magazines seem to have a chronic trouble discerning what music is, and how can you expect a good article on a musician if the writer doesn't even know what he's writing about? So I thank you very much for sticking to the subject of music, and not a lot of useless interviews which leave you sure of what the singer's favorite color is but uncertain as to whether he's in the right business.

You are leading in a movement to have music and musicians considered for what they are. I think that your greatest asset is an open mind, something most people seem to be lacking nowadays.

I remember I was first attracted to rock and roll music by hearing LAST TRAIN TO CLARKSVILLE and SUNNY AFTERNOON. I could not accept SGT. PEPPER when I first heard it, but now, years later, I am just discovering the fullness and beauty of it. I don't know when the big change from commercialism to quality came; it just sort of happened. I guess I made the transition by listening to Simon and Garfunkel because they sounded so good. After a time, I discovered the words didn't make sense. I studied them, and all of a sudden they began to make real sense.

Then I was ecstatic over A TRAMP SHINING, by Richard Harris. Harris' tremendous interpretive power showed there is more to singing than vocalizing.

From Jim Webb, I went on to poetry both reading and writing, to serious record buying, and then I began to sense a need for something else besides merely listening and reading. So, the finale to my initiation to the real music came about. I am on the way to fulfilling my own personal writing need.

That's my story and I'm sure it parallels many others.

There is a great revival beginning in America, religiously, musically, and socially. And each of these three areas seems to promote the other. Music is becoming more social and religious, religious establishments are coming to accept the full value of music in promotion of their cause and getting involved socially in America - social experts are seeing music and social involvement and religious expression as a valuable outlet to release pent up emotions.

With each helping the other, the day cannot be far away. I can best help that day come by practicing brotherhood to the fullest extent, helping to spread my musical desires and tastes, and being patient with new music listeners, allowing them to find their own music needs and search to fulfill them in their own way.

I appreciate your role in the music part of this revival. I also appreciate your allowing me to express what I have said here. I would welcome letters from any readers.

"Any day now,
Any day now,
I shall be released."

Sincerely,

Jerry Touchton,
5225 Benjamin Street
Alexandria, La. 71301

Dear Editor,

I'm French and I'm in the U.S. for vacation. I have noticed that the only French singers the Americans seem to know are Maurice Chevalier and Mireille Mathieu. In 1961 when rock music arrived in

Europe many English, French and Belgium groups were founded. The error of the French groups' was to sing in French, because the language doesn't really have rhythm. But since 1968, influence by The Cream, John Mayall, Rolling Stones and also by the British Blues - new groups have been founded. I name to you the most important.

"The Alan Jack Civilization" - influenced by Jethro Tull, Mayall, Jeff Beck. This group was in Japan this past summer and will be in The U.S. this fall. "Variations" is the best French group. They have been in the Northern part of Europe with the Rolling Stones and Jimi Hendrix. At the super light show of Johnny Halliday's during at the "Palais Des Sports" of Paris, The Variations improvised during 17 minutes on "Satisfaction" (the Stones') and then "Spoonful" (Cream's), and the spectators really let loose.

"Hair" opened in Paris last spring after it had opened in New York. Themes and songs translated by Lanzmann and Castelli are a mingling of French and English, and the French "Hair" has been a great success. Radio and Magazines have reports on the world of the music (festival of Monterey, Blind Faith at Hyde Park, etc.)

Little by little, the French have been arriving in the world of the music underground!

Amities,

Henry Thirieb
6Y Bd M. Guillot
95 Argenteuill
France

Dear Editor,

I enjoy reading your magazine immensely, but I have one gripe - I feel some groups are getting more writeups than others. Don't get me wrong, I love the Beatles, Cream & the Stones, and the Bee Gees, but there are many fine groups which are neglected. Iron Butterfly has become one of America's top groups, but has yet to get nation-wide coverage. Jefferson Airplane, San Francisco's test pilot for acid-rock music is another group given the cold shoulder. You have overlooked Brian Auger, Julie Driscoll, Country Joe And The Fish, Chicken Shack, and what I feel is going to be one of the top groups in the United States in the near future, Spirit. Could you please do an article on two of these talented artists. By the way, I thought your articles on John Mayall and the Youngbloods were outstanding.

Frank Muraca
512 2nd Avenue
Dunmore, Penna.



CLAPTON

APPLE RECORDS

A Brief Introduction

There probably was a time, centuries ago, when music existed as something that one man sang to another, or played on an instrument to the delight of those about him. That description no longer fits music, however. Today, music is a business like any other. People want to hear music, want to own music, want to reproduce the music they own whenever they like. So we have business: record manufacturing, radio stations, record shops, record players, and a variety of other concerns all devoted for one reason or another to the music that is really only one man's emotion expressed to another through melody, harmony, and rhythm.

The Beatles are part of this new music. As musicians they are faced with the business of music as well as with the music itself. So we have Apple Records, a method of getting how they feel to all of us. To understand The Beatles, their music, and their music business, is to understand Apple. Hit Parader in this issue, attempts to provide a brief insight into Apple. We would like to thank Doreen Monaster, Sandi Morse, Stuart Ginsberg, and Derek Taylor for helping us prepare the Apple story. □ The editors.

APPLE ZAPPLE

Original Concepts

Although neither Apple nor Zapple have developed completely along the lines in which they were originally envisioned, the original blue prints for both of them are interesting in themselves for they propose what might be considered the ideal creative yet financially responsible operation as proposed by the present generation of youth. What follows are the original announcements made by the Beatles to the press concerning Apple and Zapple. The date of release follows each story.

Beatles Form Apple Corps Ltd.

John Lennon and Paul McCartney of the Beatles are in New York for three days to conduct business conferences regarding the development and expansion of their corporate structure. Mr. McCartney and Mr. Lennon are accompanied by six members of their executive team, Neil Aspinall, Brian Lewis, Denis O'Dell, Ron Kass, Mal Evans, and Derek Taylor.

Beatles Ltd. has undergone a transformation to Apple Corps Ltd., a world-wide group of companies held equally by the Messrs. John Lennon, Paul McCartney, George Harrison, and Ringo Starr, which marks a new concept in business organizations. The establishment of Apple Corps Ltd. is intended to give other artists much wider creative latitude than they have ever enjoyed in the past.

Apple Corps, which has been established in Canada, West Germany, Italy, France, Switzerland, Sweden, the Netherlands, Great Britain, and now the United States, encompasses four divisions: films, electronics, music, and merchandising.

The film division includes the creation, development, and production of feature films, animated films, television programming, and television commercials.

O'Dell and Lewis are also announcing plans for two television specials, details of which have not been finalized.

The Beatles' next movie will be an Apple Production. There are no specifics to be announced at this time but on July 18, at the London Pavillion, "Yellow Submarine", an animated feature film using Beatle songs and animated representations of John, Paul, George, and Ringo, will have its world premiere. "Yellow Submarine" is produced by a Beatle-owned forerunner to Apple Films in association with King Features. □ 14 May 1968 — Press release from Solters & Sabinson, Inc., Publicity and Public Relations Company.

Beatles To Introduce 'Zapple', New Label and Recording Concept

On May 1, just two weeks short of the first anniversary of the formation of Apple Corps Ltd. and its Apple Records division, the Beatles company will introduce a new label and recording concept.

Label will be called Zapple and it will emphasize a series of 'spoken word' albums and some music releases of a more wide-ranging and esoteric nature. Price of the Zapple albums will generally be \$1.98 or \$4.98 depending on type of release.

Zapple will be a division of Apple Records, which is headed by Ron Kass, (No longer with them - Ed.) who is also the chief executive for all Apple music activities. Supervising the Zapple program will be Barry Miles, a British writer-intellectual in his late 20s.

First three releases on the Zapple label are now being pressed and include:

1. A new John Lennon — Yoko Ono album titled "Unfinished Music #2 - Life With The Lions";
2. A George Harrison composed-produced electronic music album which was recorded with a Moog Synthesizer; and,
3. A spoken-word album recorded by poet-writer Richard Brautigan.

Other well-known writers-poets already committed to Zapple releases include: Laurence Ferlinghetti - America's best-selling 'serious' poet; poet-playwright Michael McClure; veteran literary figures Kenneth Patchen and Charles Olson and poet-essayist Allen Ginsberg. Additionally, Zapple will release one of the late Lenny Bruce's last concerts as an album.

It is the hope of Apple Corps Ltd. that the new label will help pioneer a new area for the recording industry equivalent to what the paperback revolution did to book publishing.

Company is now studying new market ideas for the label, which it hopes to eventually retail in outlets where paperback books and magazines are sold, University and College outlets will also be emphasized in Zapple's distribution plans.

Discussions are now in progress with several world figures as well as leaders in the various arts and sciences to record their works and thoughts for the label. The Beatles plan to tape several discussion sessions amongst themselves as an album release - probably for the fall. It is assumed that Zapple will have little difficulty attracting these people, who might not normally record albums, because of the general educational tone of the project.

In the U.S., Zapple will operate out of Apple Records Company headquarters in Hollywood. It's worldwide headquarters will be in the Apple Building, London. □ 3 February 1969 - Press release from Jim Mahoney & Association, public relations company.

APPLE LOG

John Lennon at Varsity Stadium in Toronto with the Plastic Ono Band. John is singing "Blue Suede Shoes" as Yoko stands next to him holding the lyrics. Photograph by Tom Monaster.



7 December 1967 - Following the release of "Sgt. Pepper's Lonely Hearts Club Band" and the success of "Penny Lane" and "All You Need Is Love," Apple becomes a working reality as the Apple Shop, a clothes and things store, opens in London at 94 Baker Street. As Ringo flies to Rome to shoot his appearance in "Candy" and "Magical Mystery Tour" premiers on BBC television, Apple has begun.
1 April 1968 - Returning from Rishikesh, India and the magic of the Maharishi's Transcendental Meditation, The Beatles release "Lady Madonna" and begin to work on the organization

of Apple. Operating at first from 95 Wigmore Street, Apple Corps Ltd. is prepared for one of greatest of modern business adventures: combining integrity with profit.

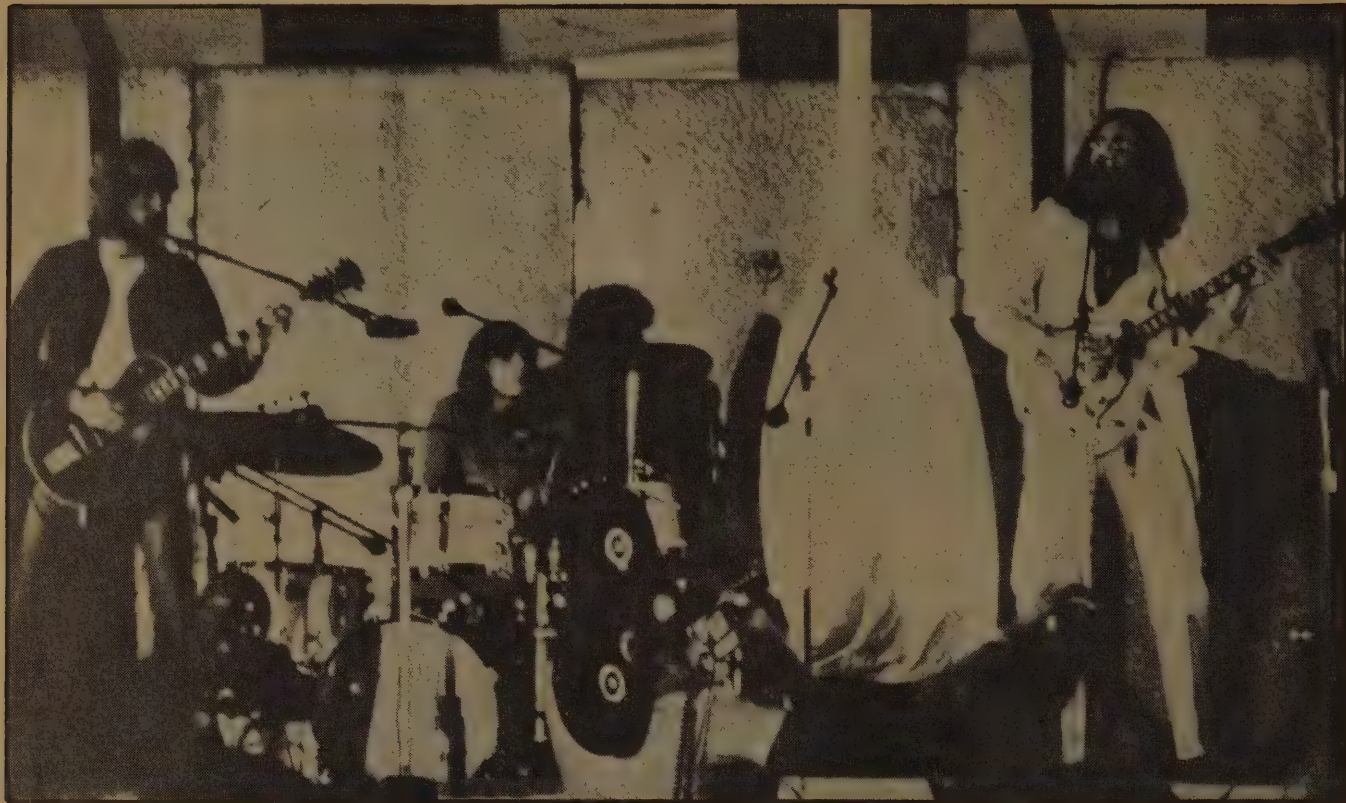
11 May 1968 - Amidst "Tonight Show" appearances and walking incognito through Central Park, John and Paul display their sincere intentions to make Apple an artistic success as well as a financially viable operation with meetings to get Apple Films and Records launched as well as a press conference to announce Apple to the press.

Accompanied by six members of their execu-

tive team, Neil Aspinall, Brian Lewis, Denis O'Dell, Ron Kass, Mal Evans, and Derek Taylor, John and Paul announced that Beatles Ltd. had undergone a transformation to Apple Corps Ltd., a world-wide group of companies held equally by John, Paul, George, and Ringo. Described as 'a new concept in business organizations,' the establishment of Apple was intended 'to give other artists much wider creative latitude than they have ever enjoyed in the past.'

Apple Corps, at this point was established in Canada, West Germany, Italy, France, Swit-

At the premiere of the Plastic Ono Band in Toronto, Yoko goes into a white bag and John plays guitar. Photograph by Tom Monaster.



The Apple-age Beatles pose for a photograph. It wasn't until Apple had been formed that photographs like this were readily available to the press.

George Harrison poses with Jackie Lomax in Los Angeles during the recording of Jackie's album. Harrison has been involved with much of the rock talent on Apple including Billy Preston and Lomax. Photograph courtesy of the Official Beatles Fan Club by way of Sandi Morse.



zerland, Sweden. The Netherlands, Great Britain, and the United States and encompassed four divisions: films, electronics, music and merchandising.

The film division was to include creation, development and production of feature films, animated films, television programming and television commercials.

In music, the first Apple album was set to be the score for the British movie, "Wonder Wall," composed, arranged, and produced by George Harrison.

In merchandising the retail Apple store was considered the main project with International Franchises planned to spread Apple retailing across the world.

The electronics division was to be devoted to research and application in the field of electronics mainly through the creative genius of a scientist-inventor known as Magic Alex, born Alexis Mardas, and described as 'a Greek Wizard' by Apple press releases.

23 May 1968 - A second Apple shop opens in London, Apple Tailoring (Civil and Theatrical) at 161 King's Road, Chelsea.

1 June 1968 - Beginning in June and continuing through August, Apple is moved to their present headquarters in Savile Row. The Beatles split their time between involvement in Apple and recording sessions.

20 June 1968 - Paul McCartney and Ronald S. Kass, head of Apple Corps Music, flew to Los Angeles to meet with Alan W. Livingston, President of Capitol Industries and Stanley Gortkov, President of Capitol Records, and they jointly announced an agreement whereby Capitol Records would manufacture and distribute all Apple Records product in the United States and Canada.

Perhaps the most important aspect of the Apple - Capitol deal was that the Beatles themselves would record and produce exclusively for Apple.

30 August 1968 - Although Mary Hopkin's first single was scheduled to be the first Apple record, "Hey Jude" / "Revolution" became the initial product from the Apple label.

1 September 1968 - Mary Hopkin, Jackie Lomax and The Black Dyke Mills Band become the first set of artists to have product released by Apple. The Beatles were involved with each of these artists, primarily Paul McCartney with Hopkin, Black Dyke Mills; George Harrison with Lomax.

1 November 1968 - While George Harrison works with Jackie Lomax in Los Angeles on Jackie's first album, George's score for "Wonderwall" is released as the first Apple album.

21 November 1968 - The first Beatles' album, "The Beatles," is released on Apple.

29 November 1968 - "Two Virgins" is released but the relationship of this John and Yoko LP to Apple is clouded as no one seems to want to assume the responsibility of distributing and selling the album since the front and back cover feature photographs of the couple naked.

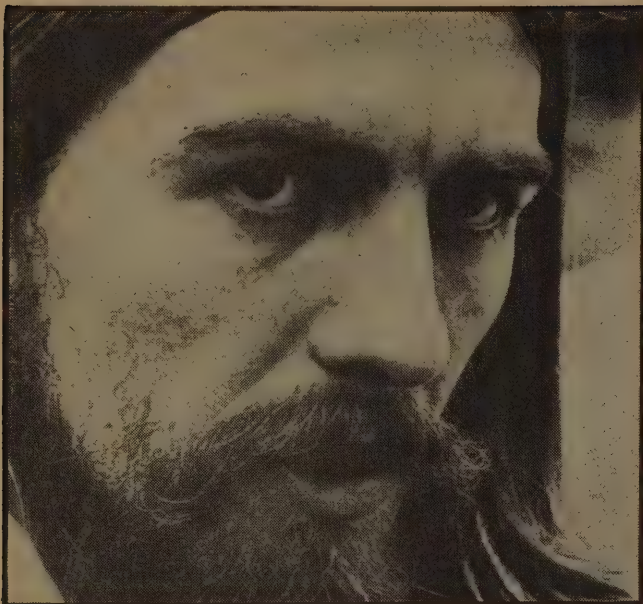
3 February 1969 - American businessman and Rolling Stones' manager Allen Klein is appointed the Beatles' business manager as the group works on recording album material at Twickenham Studios and on the roof of the Apple offices.

21 March 1969 - After a wedding in Gibraltar, John and Yoko Lennon fly to Amsterdam for a bed-in for peace. Thus begins the "Give Peace A Chance" era for John Lennon and, by association, for Apple.

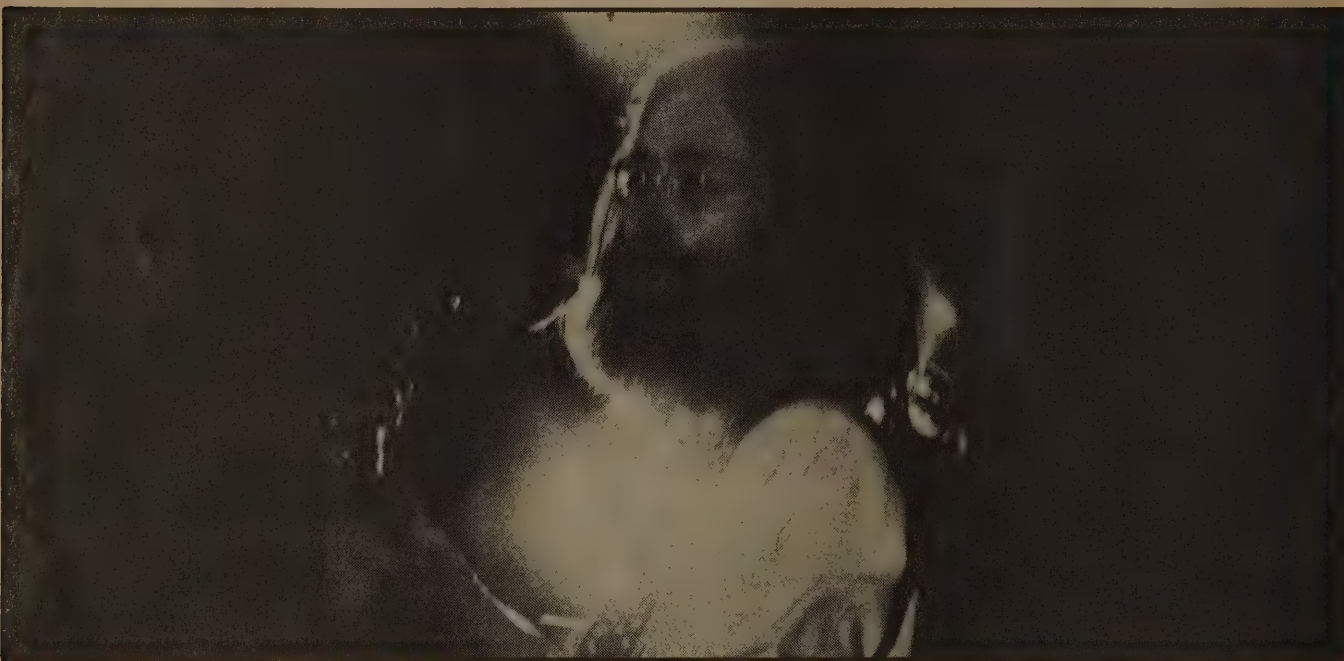
2 May 1969 - Zapple Records becomes a reality as the first two albums bearing the label's logo are released: "Electronic Sound" by Harrison and "Unfinished Music No. 2" by John and Yoko. The purpose of Zapple, according to the Beatles' press department, is to provide a low priced - paper back book type of record album that will be devoted to experimental music and talk records.

1 June 1969 - "Give Peace A Chance," "The Ballad Of John And Yoko," and "That's The Way God Planned It" highlight the Apple product for the summer months. The third tune,

George Harrison has kept his affiliation with eastern music and mysticism while producing rock for Apple. Of all the Beatles, his creativity now reaches the widest spectrum musically.



John Lennon, the performer of the group.



Lennon again.

"God Planned It," is the work of American blues organist, Billy Preston, who has become known as the 'fight Beatle' in London as he records "Get Back" with the Beatles and appears on their "Abbey Road" album.

3 October 1969 - "Abbey Road" is released and Apple announced that six pieces of product will be released before December including albums by the Modern Jazz Quartet, John and Yoko, and the Plastic Ono Band.

15 November 1969 - In the midst of a nation-wide ruffle that Paul McCartney is dead, Rolling Stone newspaper carries an article describing Apple, Klein, John, Paul, Geo-

rge, and Ringo as being in a situation financially that does not live up to the expectations of the Beatles as expressed during the period when they were forming Apple.

1 January 1970 - Despite the scheduled release of a new album from The Beatles, Apple does not seem to have accomplished the multiplicity of projects and productions that were heralded when it was originally established. To many, the proposals for film, electronic, and merchandizing that made Apple a corporation, are simply long forgotten enthusiasms. Among the proposed projects yet to be realized are franchises of the now closed

Apple retail stores; the commercial release of the electronic inventions of Alexis Mardas; four feature films to headline Apple films: "The Jam," "Walkout," "Gorgeous Accident," and a film based on John Lennon's two books, "John Lennon In His Own Write," and "A Spaniard In The Works" Zapple albums from Ken Kesey, Richard Brautigan, Lenny Bruce, Lord Buckley, Charles Olsen, Charles Bukowski, Lawrence Ferlinghetti, Michael McClure, Ken Weaver, and Allen Ginsberg. □richard robinson with the aid of information supplied by Solters & Sabinson, Inc. Beatle Press Book, Capitol Records, Doreen Monaster, and Zapple and Apple Corps. Ltd.

APPLE ARTISTS

Ideas And Reality

A company which would provide artistic freedom with well managed business affairs was the concept under which Apple was formed. The Beatles were attempting to create an atmosphere where artists could create and have their creations appreciated while gaining the full financial benefits of their talent. Whether the group planned to involve

others in their plan on a production level or not, the reality of Apple is the Beatles producing artists they have discovered or who have been brought to their attention. In almost every case, each Apple Records' artist has had material written for him by the Beatles or been produced by the Beatles or at least had one of the Beatles playing on his sessions.



James Taylor comes in fourteen sizes, shapes, and colors, and just when you think you know who he is, the colors change.

JAMES TAYLOR

Apple Records Begins

The first to leave Apple, James Taylor was also the first to be signed by Apple. At twenty, Taylor was a composer and performer whose musical experiences had led him through the insane competition of the New York rock scene in a group called The Flying Machine to writing the folk classic, "Circle Game." He joined Apple after reading in a British music paper that Apple Records had signed Peter Asher, formerly of Peter and Gordon, as its A&R head.

"This is where all the fiction you read about became fact for me," says Taylor. "I knew Peter a little bit from his Peter and Gordon days. We met in New York at several jamming sessions. I went to see him, played him some tapes I made. He ordered an audition session for me. A week later I was under contract to Apple."

Apple press man Derek Taylor described Taylor as "the original kid from New York".

The Taylor album established one musical area for Apple. Although Paul McCartney played at the sessions, Taylor's music was essentially his own, remarkably unbending in the face of the Beatles. In fact, with the help of Peter Asher, who himself is no longer with Apple, he seems to have created the only really dis-involved product that Apple has yet released in the area of popular music.

The success of Taylor's first Apple album was limited; many saw it as a commercial sign that Apple was just like any other record company with ups and downs ranging from creativity to distribution to promotion to record store merchandizing.



Mary Hopkin, the first Apple artist to rise to international fame and bring attention to the then fledgling label. Photograph by John Kelly.



Although they would never admit it, none of the Hopkin family can fully realise what is happening to them; can grasp that it was no less than Twiggy who told the Paul McCartney how great their Mary was; can begin to understand the expense and enthusiasm that only a Beatle launching his dream organization could put behind her.

MARY HOPKIN

A Voice Full Of Flowers And Apple Hits Home

The first commercial success of an Apple artist other than the Beatles was "Those Were The Days" sung by Mary Hopkin. "We went up to Cardiff and I auditioned for Opportunity Knocks, and I was chosen from about two hundred. And apparently Twiggy saw me, and I got a message asking me to phone someone at Apple Records called Peter Brown — and when I did I found I was talking to someone with a Liverpool accent and I found out later it was Paul McCartney...and he sent a car for me from London, and he auditioned me,

and he asked me if I'd like to sign a contract...", such is the way Mary Hopkin tells the story that whirled her into the pages of Time magazine and The New York Times and the top of the hottest of one hundreds and the posh drappings of super club romance.

"Those Were The Days" made everyone say Apple is on to something. The Beatles, those boys they know. Reading through Derek Taylor's public diary turned press release the emotional flow produces happiness, everyone feels Apple and Mary Hopkin and Paul McCartney and even the million who buy a copy of the first single are all good and everything is going to be all right.

But "Those Were The Days" does not continue, it becomes a rather sarcastic comment on the career of Mary Hopkin as the next single does not meet the initial promise, not even half way.

"Postcard", Mary's first album, features a colorful, oil and canvas cover by Mrs. McCartney and inside Paul McCartney has done little tricks and made warm little fires and everything glows, but as with James Taylor, an artist of the first magnitude does not arise in the public eye. Perhaps the expectation that that would happen lies only with the bleary eye of the press who think the Beatles must work miracles if they are to work at all.

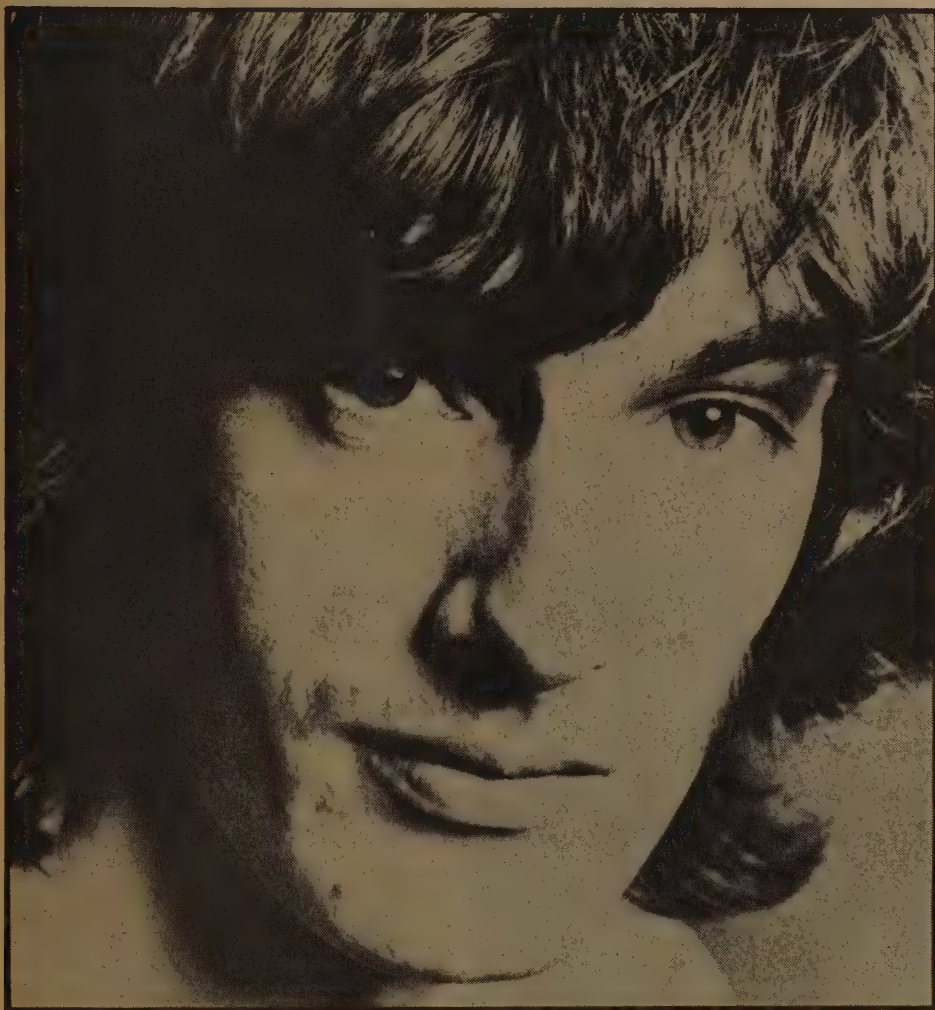
BLACK DYKE BLUES BAND JOHN FOSTER & SONS, LTD.

Oh Yes, I Remember That, What Ever Happened To Them?

Along with "Those Were The Days", two other records were released. One of them was by The Black Dyke Mills Band, "Thingymabob". The Black Dyke Mills Band are the National Champion Band of Great Britain, have twenty-seven members plus a percussion section, and are sponsored by John Foster and Son Ltd. of the Woollen Mills in the village of Queensbury, Yorkshire in England. When Paul McCartney wrote "Thingymabob" he said he wanted to get a brass band "feel" into it.



The Black Dyke Mills Band are The National Champion Band of Great Britain. They won this title in October of 1967 and have held the title seven times since 1945.



"Much he can recall of his life though; he is a specific man with a direct and cheerful optimism and though life has been more demanding upon his patience than upon his capacity to cope with stardom, he remains confident that he will do well on a world level and there is no doubt he will, for now he is with Apple and Apple did not come into being to preside over the dissolution of the Lomax empire." from an Apple press story.

JACKIE LOMAX

Sour Milk, Sweet Sound

In 1962 John Richard Lomax went to Germany during July with a group known as the Undertakers. Tall stories have come out of those days in Hamburg and John Lomax, now Jackie, was a part of them. The Star Club and The Beatles and The Searchers and Rory Storme, and Little Richard and Jôey Dee. And then Jackie, still John, went to America and slept on the floor, still with the Undertakers.

"So with one thing and another I kept active in New York for a lot of months and one night I was at a party when Cilla Black arrived.

"She said, 'Brian's been looking for you, here's his phone number, so I phoned Brian Epstein and he said, 'Hello Jackie; how would you like to be a solo singer.'"

Instead Jackie stayed with his group, The Lomax Alliance, and then he tried going solo with a twenty-one piece orchestra and a Bee Gees' tune. And then, after nothing happened, Chris Curtis who was the Searchers drummer, came along and Jackie had another group. And then, in 1967, John and Paul saw Jackie and asked the same question again, "Why do you need a group?"

So Jackie at twenty-three recorded "Sour Milk Sea" which George Harrison wrote and produced. And not a whole lot happened. It wasn't one of Apple's big hits, released at the same time as Hopkin and Thingymabob. But the sound was nice and when enterprising people turned the record over and listened to what Jackie had written himself, "The Eagle Laughs At You", they realized that Apple at last had a talent that could stand on his own, and some of us wondered a little why the "A" side was George Harrison's song.

THE MODERN JAZZ QUARTET

Diversify And Don't Ask The Reason Why
In existence for fourteen years with no change in personnel, The Modern Jazz Quartet has a sizeable following in both Europe and America. It began in 1955 and now John Lewis, Milt Jackson, Percy Heath, and Connie Kay are recording for Apple.

Introduced with Apple's first jazz album, "Under The Jasmin' Tree", the MJQ are, perhaps, a symbol of what Apple is all about: every kind of music presented tastefully to the audience; every kind of music as long as it is good. And perhaps the MJQ are the symbol of what Apple has to be all about: not making the MJQ into a top ten attraction but simply allowing them creative freedom and not fretting too much if their albums only sell enough to pay the phone bill and studio costs.



The Modern Jazz Quartet. Their mode of dress is the standard uniform of London stockbrokers: black coats and striped trousers. It's a far cry from the bangles and baubles moded by some of the new music entertainers. "Gimmicks are great," says John Lewis of the MJQ, "but don't ever lose sight of what you're really selling."



The Iveys believed in themselves, they wrote their own songs, they wouldn't do cover material, they even turned down a Peter Townsend song once.

THE IVEYS

Growing On The Pop Charts

The second solidly commercial and perfectly successful pop product from Apple were The Iveys. "Maybe Tomorrow" was so purely pop that many hip, progressive music fans who claim to know about the scene and Apple never heard the song. And don't remember the Iveys whose first album still hasn't been released in the U.S. To ask what Apple Records means to Pete Ham, Ron Griffith, Tom Evans, and Mike Gibbons...well that's asking what the difference is between running a business that is well known and running a business that makes money or maybe both or maybe neither.

BILLY PRESTON

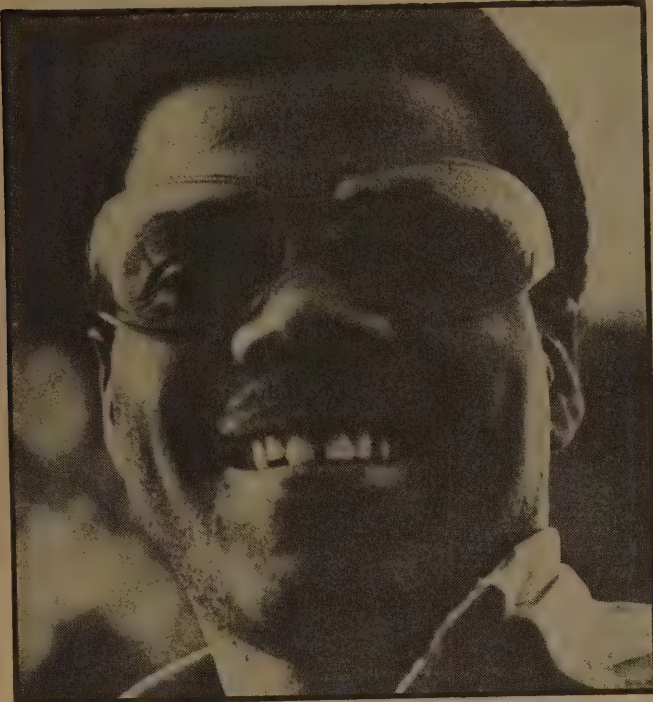
The Fifth Beatle Is A Brother

When the news spread out onto Savile Row that inside of Apple the Beatles were sitting around with Billy Preston and he was playing with them on their records, a member of the press jumped up and said, "Aha, the fifth Beatle."

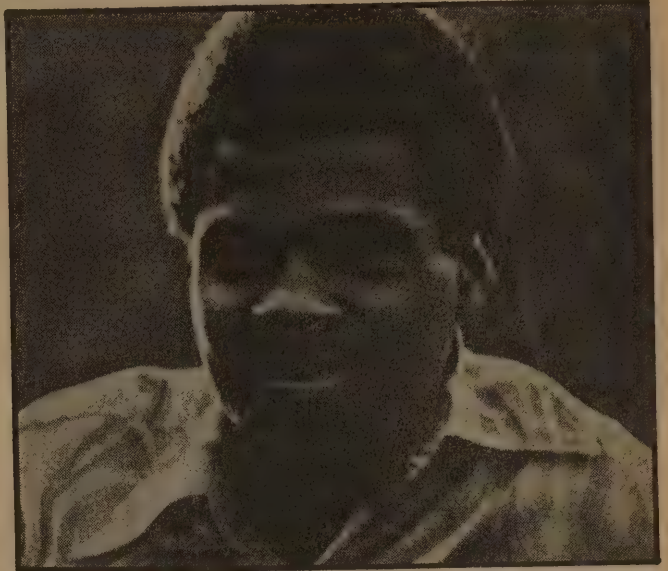
And there was Billy Preston a long way from Dorsey High School in Houston, Texas a long way from touring Europe with Little Richard and Sam Cooke. A long way from the first album which they called "Sixteen Year Old Soul".

Like Jackie Lomax, Billy Preston was a professional rocker when he came to

Apple and he's stayed that way, his own way through countless recording sessions featuring 'the' people in rock. His first single, "That's The Way God Planned It", was great, no chart bumer mind you, but great. Billy Preston and Jackie Lomax make Apple unknockable and worthwhile.



Now George Harrison is guiding Billy's recording career with Apple. "I don't think of George as my producer. We work together and it's a beautiful combination. Usually he just wants to be out there playing all the time."



Billy Preston remembers the first time he met the Beatles in 1962 in Hamburg, "I was backing Little Richard, and the Beatles were among the fourteen other supporting groups. They used to dedicate 'A Taste Of Honey' and 'Love Me Do' to me, as they were my favorite numbers. I only watched the Beatles. They were never predictable. Sometimes John would sit backstage and play from there. Another time George asked me to join them on stage to play organ, but I had to say 'no' because Richard would've got mad."

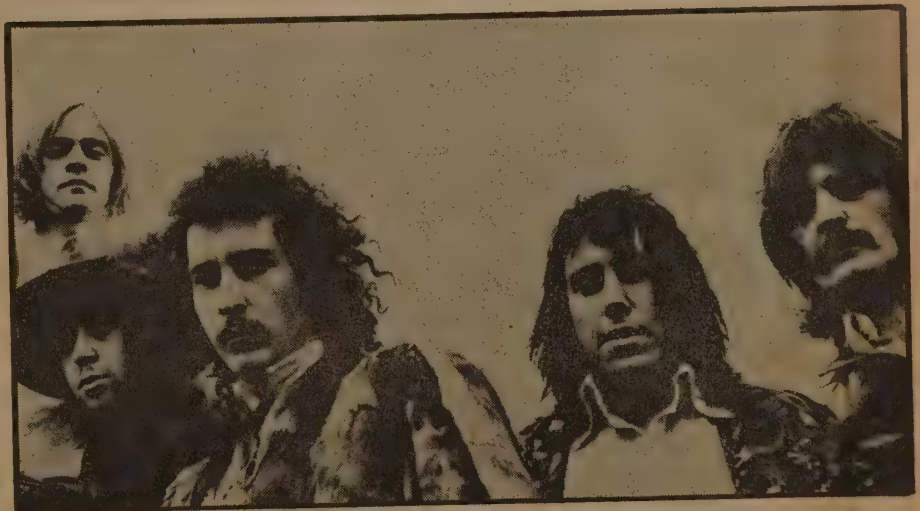
WHITE TRASH

Maybe Not So White

In the days when there were four Beatles and no apples, Lennon and McCartney wrote songs for other people: Billy J. Kramer and Cilla Black. Once in a while they'd record these same songs themselves. And then, as the Beatles became the pop group, artists would rush to the recording studios with freshly opened copies of the latest Beatles' album. They'd get a cover version of a Beatle song out so fast it'd make you wonder.

With White Trash, who were just called Trash for a while in Apple press releases, the process seems to have combined. Here is an Apple/Beatles' act who are covering a Beatle song from a Beatles album, "Carry That Weight". And again the question arises, what is it all for, why Apple? And like The Iveys, what are Fraser Watson, Ronald Leahy, Timi Donald, Ian Clews thinking about when they answer questions about their music.

□ Organized by Richard Robinson who is often affected by Derek Taylor's emotional prose. With the help of the Apple people who mailed out the press releases and Doreen Monaster.



Their first Apple single, "Road To Nowhere," had world wide sales of twenty thousand but failed to make the charts anywhere. But a flop here and a setback there doesn't break a rock and roll band like White Trash. They just keep on burning through the splendour of three hundred watt amplification as only they can.

Completed in September, October, and November of 1967, "Magical Mystery Tour" was the kind of thing rock fans expected the Beatles to get into. This kind of unique production seemed what Apple was to be all about at the time of its formation.



BEATLE CONVERSATIONS *About Apple & Things*

What are The Beatles thinking? Especially about things like Apple and "Abbey Road" and "Get Back" and all the other variations on a musical theme that fill their days. This article is a compilation of Beatle thoughts, some serious, others filled with the humor you can enjoy in everything they do if you're not hung up on hero images and idols. And what better way could we find to wind up our Apple section than letting the artists speak for themselves!

George Harrison: A Busy Man

George Harrison talking about his songwriting on the Beatles' "Abbey Road" and his future plans as a composer: "I believe that if I'm going to sing songs on record, they might as well be my own. And I also feel you can say more in two minutes of a song than in ten years.

"The first song I ever wrote was in Bournemouth, and it was 'Don't Bother Me'. It wasn't very good, but I was sick in bed and I thought

I might as well write something, and it went on our second album.

"The most difficult thing for me is following Paul's and John's songs. Their earlier songs weren't as good as they are now, though, and they obviously got better and better, and that's what I have to do.

"I've got about forty tunes which I haven't recorded, and some of them I think are quite good. I wrote one called 'The Art Of Dying' three years ago, and at that time I thought it was too far out. But I'm still going to record it.

"I used to have a hang-up about telling John and Paul and Ringo I had a song for the albums, because I felt mentally, at that time, as if I was trying to compete. And in a way, the standard of the songs had to be good, because their's were very good.

"Another thing is, I don't want the Beatles to be recording rubbish for my sake...just because I wrote it.

"And on the other hand, I don't want to re-

cord rubbish, just because they wrote it. The group comes first."

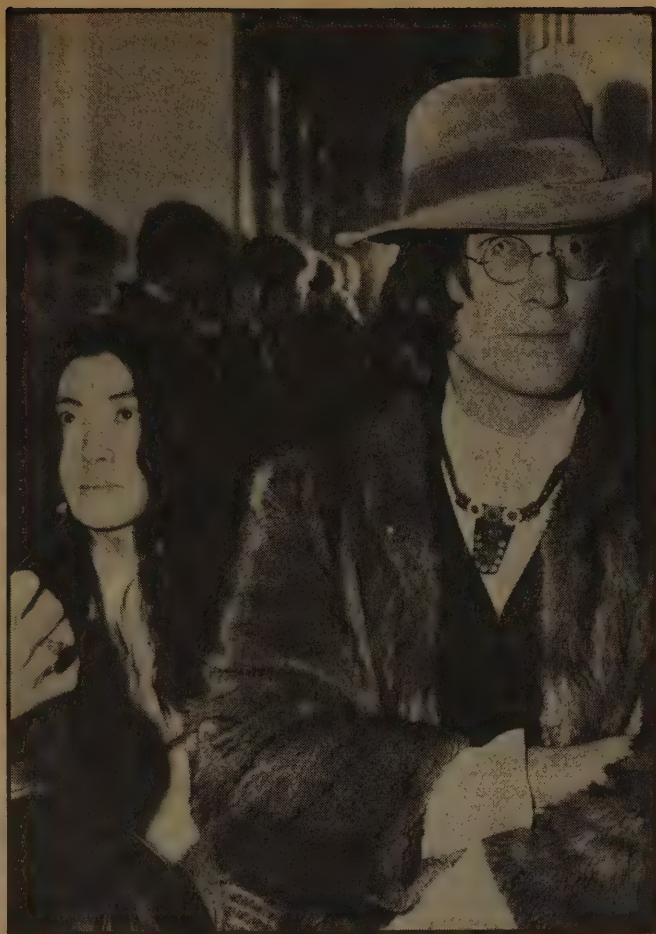
"It took time for me to get more confidence as a song writer, and now I don't care if they don't like it. I can shrug it off.

"Another thing with the Beatles is, it's sometimes a matter of whoever pushes hardest gets the most tunes on the album."

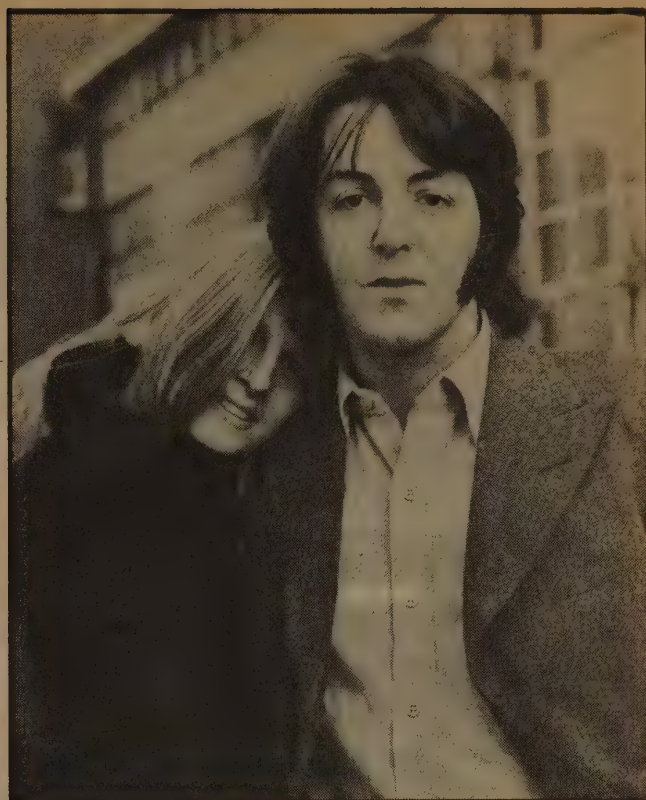
"Then, it's down to personalities as to whoever's going to push. And more often, I just leave it until somebody would like to do one of my tunes."

John Lennon On The Plastic Ono Band

Commenting on the Plastic ONO Band and their first appearance in Toronto last year, John Lennon says: "We started off doing things like 'Blue Suede Shoes', rehearsing on the plane. It was a mad-house! Everybody was really together. It was as solid as - and so we did all the 'Money' and 'Dizzie Miss Lizzie' bit and it was fantastic.



While not directly related, the romance of John and Yoko and their peace campaign following their marriage on 21 March 1969 seems to be an integral part of the Apple image and philosophy. Photograph by Leslie Bryce.



Paul McCartney and his wife Linda. Since the formation of Apple, McCartney has tread a different path from both Harrison and Lennon. He is involved in the more pop oriented music and seems closer to the financial reality of running a company. Photograph courtesy of the Official Beatles Fan Club. Copyright by them 1969.

"Everybody was with us and leaping up and down and doing the peace sign, because they knew most of the numbers anyway, and we did a number called 'Cold Turkey' we'd never done before, and they dug it like mad.

"... it was the first performance...and the way Eric and Klaus and Alan, the drummer who used to be with Alan Price, the way we got it together was like we'd been playing for years.

"It looks like this is going to be the Plastic Ono Band in the future! I don't know though... it's very flexible.

"The whole thing was a laugh, because I got the call at nine o'clock on Friday night; left Saturday morning at three a.m.; and before they'd even hung up, I had the group together!"

George Harrison On Future Plans

"I also thought of doing an album of my own mainly just to get rid of all the songs I've got stacked up. I've got such a backlog and at the rate of doing two or three an album, I'm not even going to get the ones I've done out for three or four years.

"I suppose I'm waiting till I've got myself a proper studio at home. And then I can just knock 'em off when I feel like it.

"It's a bit of a vicious circle, because I

don't want to get a studio fitted up until I move and I've been trying to move for a long time...

"I think at home would be the ideal place for me to record. I hate the hang-up of booking a studio. And I think it's the same with many artists...I'll bet they sing their songs much better at home, where they're completely relaxed.

"I know that if I were doing it like that I'd probably do it more like the Plastic Ono Band, where you just bash away! I know I've got demos of things that went on that Beatles' white album that were much better.

"It's like 'Revolution'. Even though we did two versions of it, I still think the best version is the one I've got at home on tape, which we did just on an Ampex four-track machine with acoustic guitars, and Ringo just bashing on marraccas or something in a corner."

John And Paul On Apple

John and Paul flew to New York City two years ago to introduce Apple to the press. They made the following comments on Apple at the time: John in reply to a question of what is Apple: "It's a business concern, records, films, and electronics, and as a side line manufacturing or whatever it's called. We want to set up

a system whereby people who just want to make a film about anything don't have to go on their knees in somebody's office..." Asked whether the individual members of the group had specific areas of interest in Apple, John replied, "Well it might develop that way, I mean the thing is, we'll use the facilities of Apple as well as whoever joins us and whichever one we get into, there's nothing planned."

□ alan smith, richard robinson.



Thinking About Apple

Stand all the Apple Records artists together in a group and look at them hard. They are each their own man or woman but on a more abstract level they are the Beatles. For what are The Beatles but the soul of Billy Preston, the power of Jackie Lomax, the complexity of the Modern Jazz Quartet, the sincerity of Mary Hopkin, the originality of James Taylor, the commerciality of the Iveys and White Trash, and the humorous unnecessary of the Black Dyke Mills Band.

When Apple Corps, Ltd. began, the idea was an all encompassing creative umbrella providing the economic safety which allows peaceful nights and creative freedom in the hard rain of modern day reality. Under the umbrella would gather men and women with ideas; ideas on film, electronics, music, freedom, art, and whatever else makes us a new generation. But the umbrella has been blown about in the gail somewhat and those standing near the edges have gotten wet. Water has seeped down shirt collars and into shoes, everything is a little soggy, but undaunted. Now, when we think of Apple, music is what we hear. Apple Records more than Apple Corps has become the symbol of the Beatles expanding their creative endeavors.

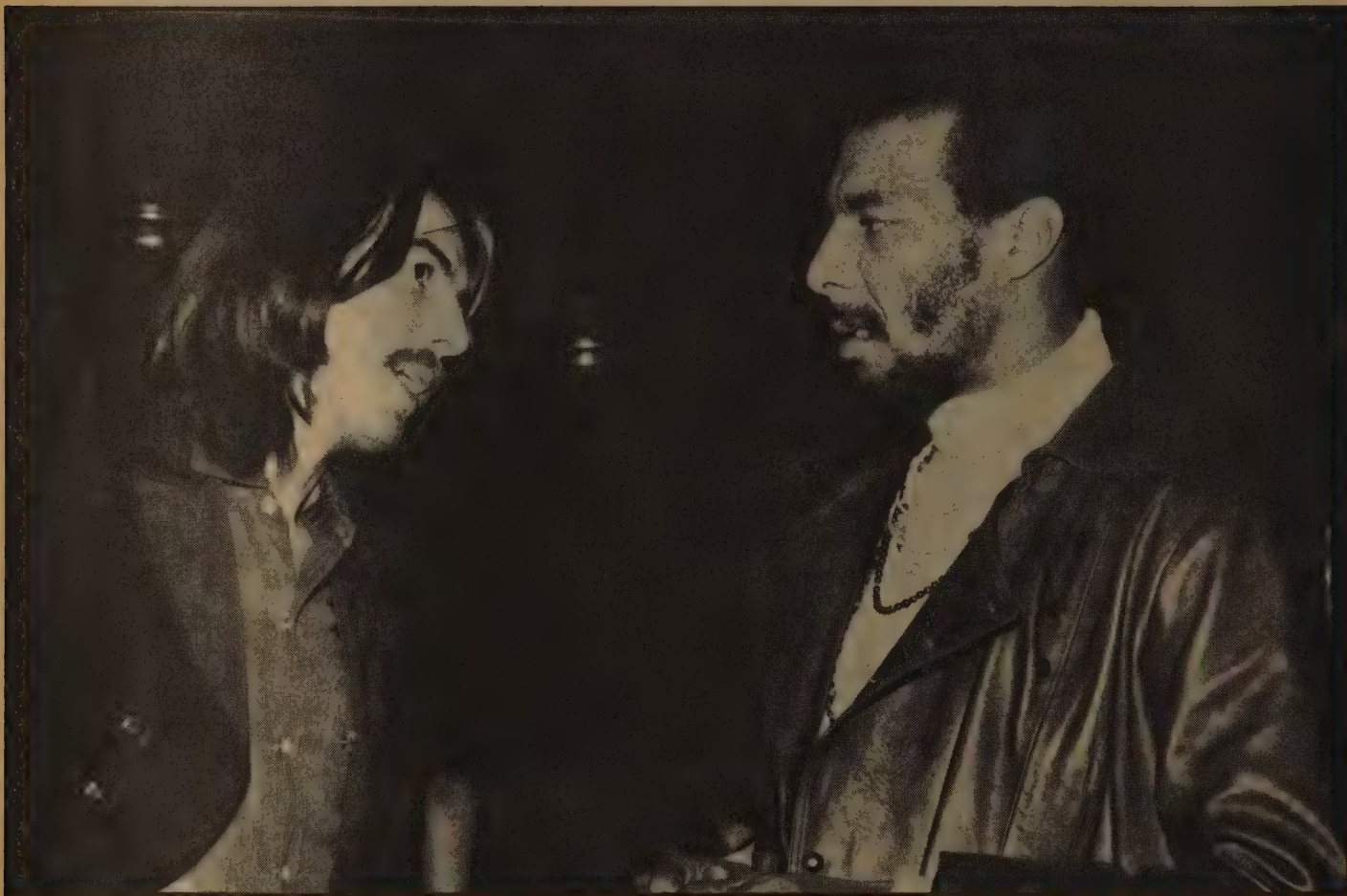
Some might shrug at the track record so far, not every race has been a winner. But compare the score to what's been happening elsewhere in the market place. As a record company, Apple is leading in the field. Certainly the money

may not have gone to the right place, but have the Beatles learned so little about the world and have their critics failed to learn the same, that nothing happens immediately, that time, patience and perseverance count for more than all the flash in the world?

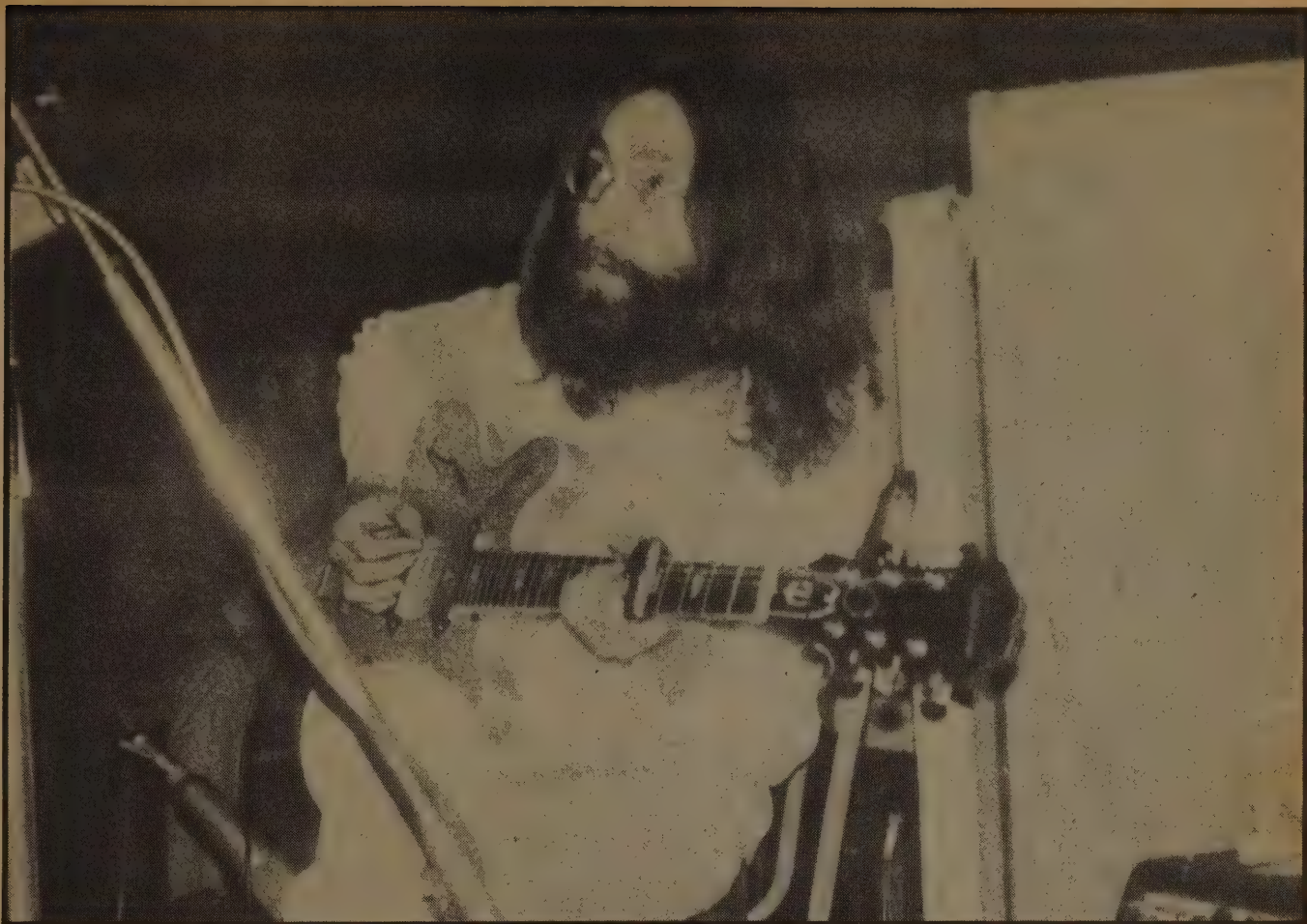
Knocking Apple is like knocking youth for its youthfulness. Misplaced enthusiasm provides the experience from which comes the wisdom to run the world. Tomorrow there may be no Apple, or perhaps as the light years of the future spring at us there will always be an Apple. The importance of that kind of consideration is minimal compared to what we have all learned from the Apple of today and yesterday.

There is a strong possibility that all the money lost by those of our generation who have made it to lose it will teach us more than all the time those same people spent making it. The Moody Blues have set up a record company, Threshold Records, to operate on an eight percent profit where twenty is the norm; Terry Kirkman of the Association is talking about craftsmanship and film and music; and the Beatles have Apple. In a way, we all have percentages, craftsmanship, and Apple because we are all learning.

Apple is a noble experiment and a business, like all experiments where money is a part of the formula being shaken in the test tube, nothing is guaranteed except a valuable experience. Apple is a valuable experience for all of us. □ richard robinson.



George Harrison raps with Ritchie Havens. All of the Beatles maintain a constant awareness of the rest of the rock scene Photography mailed in by Macauley



Lennon working out a riff for an upcoming Beatles' album. The music around which all of Apple revolves is the Beatles' and their albums and singles have helped establish Apple in everyone's mind. Copyright Official Beatles Fan Club, 1969.

ALBUMS

Wonderwall Music - George Harrison/
ST3350
Post Card - Mary Hopkin/ ST 3351
James Taylor-James Taylor/ SKAO3352
Under The Jasmine Tree - Modern Jazz
Quartet/ ST 3353
Is This What You Want - Jackie Lomax/
ST3354
Unfinished Music/Life With The Lions -
Lennon & Ono/ (Zapple) ST 3357
Electronic Sound - George Harrison/
(Zapple) ST 3358
That's The Way God Planned It - Billy
Preston/ ST 3359
MJQ Space - Modern Jazz Quartet/
STAO 3360
Wedding Album - Lennon Ono Band/
SMAx 3361
Beatles - Beatles/ SWBO 101
Yellow Submarine - Beatles/ SW L53
Abbey Road - Beatles/ SO 383

SINGLES

Those Were The Days/Turn Turn Turn
- Mary Hopkin/ 1801
Sour Milk Sea/The Eagle Laughs At You
- Jackie Lomax/ 1802
Maybe Tomorrow/Daddy's A Millionaire
- Iveys/ 1803
Road To Nowhere/Illusions - Trash/ 1804
Carolina On My Mind/Taking It In -
James Taylor/ 1805
Goodbye/Sparrow - Mary Hopkin/ 1806
New Day/Thumbin' A Ride - Jackie
Lomax/ 1807
That's The Way God Planned It/What
About You - Billy Preston/ 1808
Give Peace A Chance/Remember Love
- Plastic Ono Band/ 1809
Hare Krishna Mantra/Prayer To The
Spiritual Masters - Radha Krishna
Temple/ 1810
Golden Slumbers/Carry That Weight/
Trash-Can - Trash/ 1811

Give Peace A Chance/Living Without
Tomorrow - Hot Chocolate Band/ 1812
Cold Turkey/Don't Worry Kyoko - Plastic
Ono Band/ 1813
Everything's All Right/I Want To Thank
You - Billy Preston/ 1814
Road To Nowhere - Trash/
Thingumybob/Yellow Submarine - Black
Dyke Mills Band/ 1800

BEATLES SINGLES

Hey Jude/Revolution - 2276
Get Back/Don't Let Me Down - 2490
Ballad of John & Yoko/Old Brown Shoe
- 2531
Something/Come Together - 2654

Answering Back: **THE** **ROLLING** **STONES**

ON PLANS TO START THEIR OWN RECORD LABEL: "Label. That's about as far as we'll get...the label. I mean, I don't want to become a weird, pseudo-capitalist, particularly. I think one should stay out of that as much as one can, you know."

ON PLANS FOR ANOTHER LIVE ALBUM: "Not after the last one!"

ON PLANS AND ATTITUDES TOWARDS FESTIVALS: "I think a lot of the things that happened this year will probably get a lot bigger next year. More organized. People have only just learned to organize those things. You'll probably be seeing ten times as many next year."

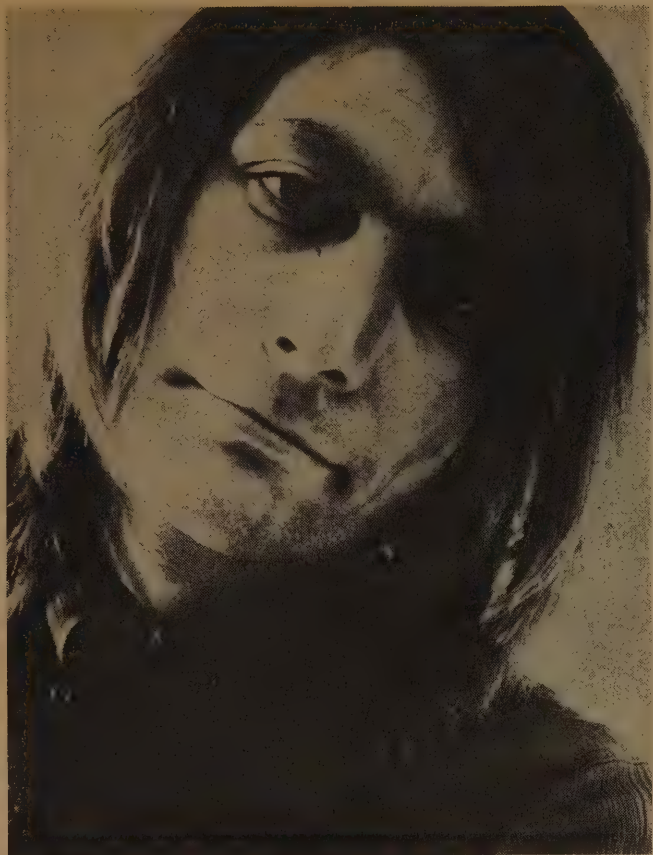
ON PLANS FOR THE ROCK AND ROLL CIRCUS: "...we're going to make it into a movie; we've got a lot of other things we're going to cut into it, so it'll be a long movie..."

ON WHETHER THEY LIKE MAKING MONEY: "Do we like making money? Without making records? Fortunately that's made us a lot of money. But we're not trying to make money...we're just trying to make records."

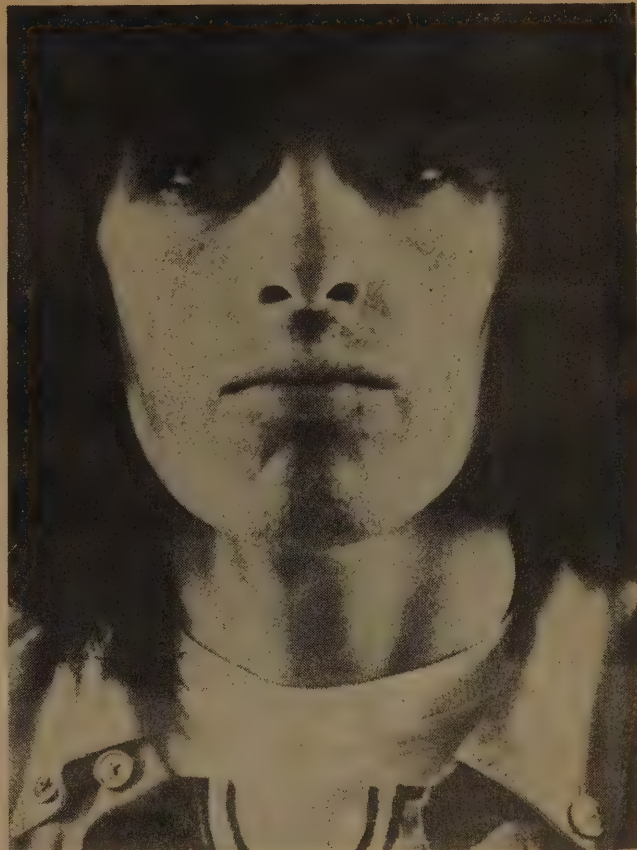
□ Gathered by Pete Senoff at the Rolling Stones' press conference in Los Angeles.



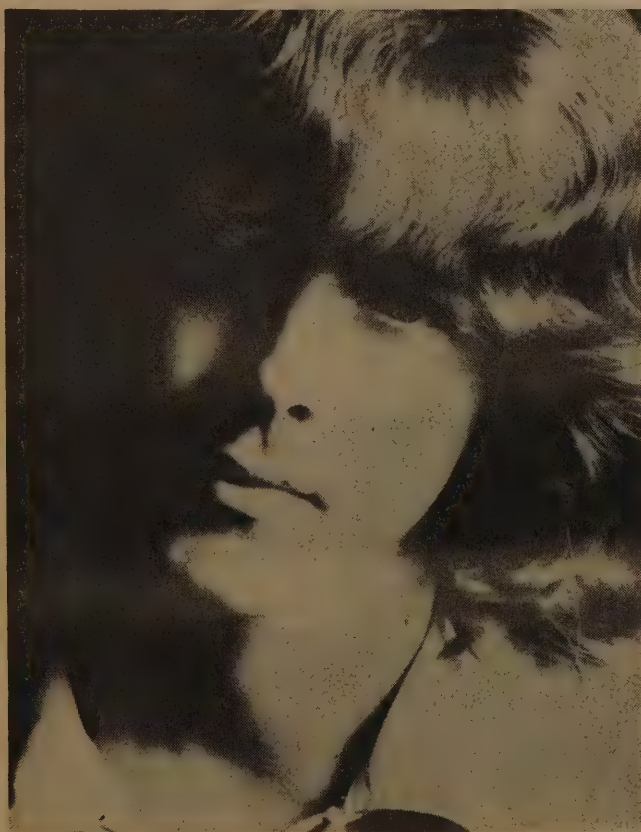
Keith Richards, talking to the press with enthusiasm.



Charlie Watts, brought his wife and child with him on tour.



Bill Wyman, spent his days playing tennis in Los Angeles.



Mick Taylor, never thought about filling Brian's shoes.



Mick Jagger, his same old self, onstage and off.



IAN

Nowhere is the rock revolution that began under the title of 'underground' more in evidence at present than with Jethro Tull. Yet, despite the amount of records they have sold in a relatively short existence, they remain a group at the head of a movement a large section of the press, public, and music business it can afford to ignore.

Recently I went to interview the group at a concert they were giving at London's Royal Albert Hall. Knowing the group, I suppose I shouldn't have been surprised to arrive at their dressing room back stage and be informed by Clive Bunker and Martin Barre that Ian Anderson was being interviewed in the ladies room.

"What can you expect from these underground papers?" joked Clive, who, along with Martin, was doing his best to forget his nerves about the coming show.

Manager Terry Ellis made an appearance, affirmed that Jethro's fu-

Pop's Pied Piper: ANDERSON

ture stage appearances would be limited to tours similar to the one they did in England last year, and then herded his group into the ladies room for a briefing on the night's concert.

That over, it was my turn in the ladies room with Ian. On their last visit to Royal Albert Hall, Jethro Tull was in B dressing room and we were discussing the merits of what was then the group's new single, "Living In The Past".

There was a widely held feeling then that the single was not a commercial proposition and the same thing was being said about the new single, "Sweet Dream".

"Chris Blackwell (Island Records Boss) didn't think it was going to be a hit," said Ian, jotting down the order of stage numbers on a scrap of paper. "But having taken a lot of trouble over it - having written it for a single over a long period of time - we were determined to put it out."

"It was important this time to do something in a different vein. We had to write something a bit louder, with

a more obvious beat, something more aggressive.

"Simply because to release anything else as easy going as 'Living In The Past' anything more melodic sounding, would have been presenting ourselves as something we are not."

"Kids who had only heard the singles might have come along to concerts and got a bit of a shock."

I asked Ian what his reception had been to their current tour. "All right, well more than all right. It's been a sell out so far. It was a bit ropey the first night because we'd been recording. Tonight it ought to be better."

"I know Martin sounds better." Ian went on. "He's learnt more about music in the last few months than he will all his life. I have as well. The group sounds better than the last time you heard us here."

Ian picked up his mandolin and gave a couple of out of tune strums. Martin was summoned and while Ian

talked, he tuned the instrument against the lead guitar.

"I don't think anyone is afraid any more of failing to live up to a certain standard of playing."

"For myself, I feel more at home, more relaxed, than I did on the last British tour. I have got no worries about how we rank with other musicians or how our popularity rating compares with other groups."

"I have never enjoyed playing as much as I have in these past few days on tour."

I went to make a call at the gents, the door opening with a thud as I walked straight into Glen Cornick, who was tuning his bass guitar to Martin's lead. Time, I decided, to make myself scarce.

I'm sure Albert would be pleased, because they don't seem to scream any more in his hall. Knowledgeable attention to the music, spasmodic head and hair shaking, culminating in a standing ovation seems to be the order of the new day. So it was for Jethro Tull.

Clive, Martin, and Glen came trooping out to a roar of approval which went up again even louder when a green floor-length overcoat came skipping madly across the stage, flute held high, beard bristling and eyes rolling. Ian Anderson, if I may be allowed space to say it again, is a showman supreme.

The German television producer whose crew were recording the action almost fell off his chair in excitement as his cameraman, a foot away from Ian's face, captured the Anderson contortions - and did much to mar the atmosphere for the rest of us.

After the concert Clive was backstage dripping with sweat and enquiring if I'd seen his parents, which I hadn't. Ian was in the ladies room getting dressed, putting on a tie, would you believe, one of those pastels green check things that everybody's grandfather used to wear "Hang on, must go meet my bank manager," he said, rushing out and curtailing further conversation. □ Nick Logan in London.

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• JAM UP AND JELLY TIGHT

(As recorded by Tommy Roe/ABC)
T. ROE
F. WELLER

Jam up and jelly tight
My, my, my baby
Now you're outta sight
Jam up and jelly tight
You look a little naughty
But you're so polite
Jam up and jelly tight
You won't say you will but there's
a chance that you might.

I said the first day I met you
Someday I'm gonna pet you
Now you're here and baby I love it
So come on and give me some lovin'
Jam up and jelly tight
Jam up and jelly tight.

You've got a sweet disposition
So come on and give me permission
For one kiss and maybe another
You'll see we were meant for each other
Jam up and jelly tight
Jam up and jelly tight.

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• SHE CAME IN THROUGH THE BATHROOM WINDOW

JOHN LENNON
PAUL MCCARTNEY

She came in through the bathroom window
Protected by a silver spoon
But now she sucks her thumb and wonders
By the banks of her own lagoon
Didn't anybody tell her
Didn't anybody see
Sunday's on the phone to Monday
Tuesday's on the phone to me, oh yeah.

Oh look out she said she's always been
a dancer
She worked at fifteen clubs a day
And thought she thought I knew the
answer
Well I knew what I could not say
Didn't anybody tell her
Didn't anybody see
Sunday's on the phone to Monday
Tuesday's on the phone to me, oh yeah.

And so I quit the police department
And got myself a steady job
And though she tried her best to help me
She could steal but she could not rob
Didn't anybody tell her
Didn't anybody see
Sunday's on the phone to Monday
Tuesday's on the phone to me, oh yeah.

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• EARLY IN THE MORNING

(As recorded by Vanity Fare/Page
One)

MIKE LEENDER
EDDIE SEAGO

Evening is the time of day
I find nothing much to see
Don't know what to do but I come to
When it's early in the morning
Over by the window day is dawning
When I feel the air
I feel that life is very good to me
you know

In the sun there is so much yellow
Something in the early morning meadow
Tells me that today you're on your way
And you'll be coming home, home to me.

Night time isn't clear to me
I find nothing near to me
Don't know what to do but I come to
When it's early in the morning
Very very early without warning I
came

Feel a newly born vibration
Sneaking up on me again
There's a song bird on my pillow
I can see the fun in weeping willow
I can see the sun
You're on your way and you'll be coming
home, home with me.

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PARADE OF SONG HITS

•YOU CAN'T ALWAYS GET WHAT YOU WANT

(As recorded by The Rolling Stones/
London)

MICK JAGGER
KEITH RICHARDS

I saw her today at the reception
A glass of wine in her hand
I knew she was gonna meet her connection
At her feet was her foot loose man
And you can't always get what you want
Honey, you can't always get what you want
You can't always get what you want

But if you try sometime, yeah, you just
might find
You get what you need.

We went down to the demonstration
To get our fair share of abuse
Singing "We gonna vent our frustrations"
if we don't
We'll blow a fifty amp fuse
So I want to the Chelsea drug store
To get your prescription filled
I was standing in line with your friend
Jimmy

(And man, did he look pretty ill)
We decided that we would have a soda
My favorite flavor was cherry red
I sing this song to my friend Jimmy
And he said one word to me and that
was "dead"

And you can't always get what you want
Honey, you can't always get what you want
You can't always get what you want

But if you try sometime, yeah, you just
might find
You get what you need.

I saw her today at the reception
In her glass was a bleeding man
She was practised at the art of deception
I could tell by her blood-stained hands
And you can't always get what you want
Honey, you can't always get what you want
You can't always get what you want

But if you try sometime, yeah, you just
might find
You get what you need.

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•GONNA GIVE HER ALL THE LOVE I'VE GOT

(As recorded by Marvin Gaye/Tamla)
BARRETT STRONG
NORMAN WHITFIELD

There's a train leaving here tomorrow
And I'll be a free man once again
I'm so glad I served my time
I'm gonna meet that girl that I left behind
And when I see her I'm gonna give her
all the love I've got
When I see her I'm gonna give her all
the love I've got.

There were times when each day seemed
like a year
But the sweet things said in her letters
made the time disappear
She said no other arms will I let hold me
Cause in your arms is where I want to be
(Repeat chorus).

Countless nights I stare out my window
At the moonlight
Thinking about the way I used to hold
her tight
I must have been out of my mind
To do the wrong I did and to leave her
behind.
(Repeat chorus).

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•LA LA LA (If I Had You)

(As recorded by Bobby Sherman/
Metromedia)

DANNY JANSSEN

La, la, la, la, la, la
There ain't nothing in this world I
couldn't do
La, la, la, la, la, la
My dreams would all come true if I had
you.

I'm just a lonely boy in a great big
lonely world
Someone like you could make my dreams
come true
Then all the mountains I could climb
If you'd just put your hand in mine
There ain't nothing in this world I
couldn't do.
(Repeat chorus).

You can make a rainy day sunny in my
mind
You make the world seem like a friend to
me
Yeah, there ain't nothing I couldn't do
If you were there to see me through
And I loved you and knew that you
loved me
(Repeat chorus).

I would feel ten feet tall if you were at
my side
There ain't nothing in this world I couldn't
do
Kings would give up thrones to be
In love for just one hour like me
And that's the way I'd feel if I had you
(Repeat chorus).

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•WALKING IN THE RAIN

(As recorded by Jay & The Americans/
United Artists)

PHIL SPECTOR
BARRY MANN
CYNTHIA WEIL

I want her and I need her
And someday some way
Woh, oh, oh, oh, oh I'll meet her
She'll be kind of shy
But real good lookin' too
And I'll be certain she's my girl
by the things she'll like to do
(Like) walking in the rain
And wishing on the stars up above
And being so in love.

•JINGLE JANGLE

(As recorded by the Archies/Kirshner)
JEFF BARRY

La da da, La da da
(Sing me, sing me, sing me, yeah)
La da da, la da da
(Sing the jingle jangle song)
La da da, la da da
(Sing me, sing me baby, yeah)
La da da la da da.

Ever since I met-cha
I couldn't want you better
I couldn't love you stronger if I tried
It's my true heart I'm showin' or my nose
would be growin'
You know that it gets longer when I lie

Singin' (Repeat chorus.)

Bein' kinda pretty and down here in
the city
Find it isn't easy to be smart
When tryin' to untangle the jingle from
the jangle
It's easy if you listen with your heart
Singin' (Repeat chorus).

You'll make the winter springtime and
jingle jangle
sing time
Right on through the summer and the fall
So darlin' don't be weepin' and please
don't you be sleepin'
When I come creepin' down the hill
To sing ya (Repeat chorus).

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When she's near me I'll kiss her
And when she leaves me
Woh, oh, oh, oh I'll miss her
Tho' sometimes we'll fight
I won't really care
I know she's gonna be all right
'Cause we've got so much we share
(Like) walking in the rain
And wishing on the stars up above
And being so in love.

Joannie, she'll never do
Peggy it isn't her too
They would never no they'd never,
never ever love.

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PARADE OF SONG HITS

●WHOLE LOTTA LOVE

(As recorded by Led Zeppelin/
Atlantic)

JIMMY PAGE
JOHN PAUL JONES
JOHN BONHEM

You need coolin' baby I'm not foolin'
I'm gonna say it yeah
Go back to schoolin' way down inside
Oh honey you need it, I'm gonna give
you my love
Wanna whole lotta love, wanna whole
lotta love
Wanna whole lotta love, wanna whole
lotta love.

You've been learnin' baby I've been
burnin'

All them good times baby, baby
I've been yearnin' way, way down
My honey you need it
I'm gonna give you my love
I'm gonna give you my love.

You've been coolin' baby I've been
doolin'

An' them good times I've been misusing
way, way down inside
I'm gonna give you my love
I'm gonna give you every inch of my love
Gonna give you my love way down inside
Woman you need love
Shake for me girl, I wanna be your back
door man
Hey oh, hey oh oh oh oh
Keep a-coolin' baby, keep a-coolin' baby.

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●NO TIME

(As recorded by The Guess Who?/
RCA)

RANDY C. BACHMAN
BURTON CUMMINGS

No time left for you on my way to
better things
No time left for you I'll find myself some
wings
No time left for you distant roads are
calling me
No time left for you.
No time for a summer friend
No time for the love you send
Seasons changed and so did I
You need not wonder why, you need not
wonder why
There's no time left for you, no time left
for you.

No time left for you on my way to better
things
No time left for you I'll find myself some
wings
No time left for you distant roads are
calling me
No time left for you.
No time for a gentle rain
No time for my watch and chain
No time for revolving doors
No time for the killing floor
No time for the killing floor.

There's no time left for you, no time
left for you
No time.
I got no time.back again.

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●I WANT YOU BACK

(As recorded by the Jackson 5/
Motown)

FREDRICK DERREN
ALFONSO MILZELL
DEKE RICHARDS
BERRY GORDY, JR.

When I had you to myself I didn't want
you around
Those pretty faces made you stand out in
a crowd
Then someone picked you from the bunch
One glance is all it took
Now it's much too late for me to take a
second look
Oh baby give me one more chance to show
that I love you
Won't you please let me back in your
heart
Oh darling, I was blind to let you go
Now since I see you in his arms
Oooh, ooh I want you back
I, I do now I want you back
Ooh, ooh baby I want you back
Oh yeah, yeah, yeah I want you back
Hey, hey, now, now.

Trying to live without your love is one
long sleepless night
Let me show you girl that I know wrong
from right
Every street you walk on I leave tear
stains on the ground
Following the girl I didn't even want
around
Let me see you now
Oh baby all I need is one more chance
To show you that I love you
Oh give me one more chance to show
you that I love you
Baby, baby, baby (so what happened then)
Let me look again baby I was blind to
let you go
Cause now since I see you in his arms
Spare me all this, cause give back what
I lost.

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●WHEN JULIE COMES AROUND

(As recorded by Curf Links/Decca)

LEE POCKRISS
PAUL VANCE

A poem with no rhyme
A clock without time
On the water that's just how I feel
whenever she's gone
That's just how I feel
My life's unreal
But I go on, I wait till Julie comes around
And sings a happy song, of summer
And lifts my spirit up and fills my foolish
mind with wonder
She smiles a gentle smile and suddenly I
get that feeling
And then I'm inside out with love 'cause
Julie's come around again.

And just like a bird she follows the sun
She spreads out her wings and once
again she leaves me
It's always the same I'm broken in two
But after a while I always know what I
must do
(Repeat chorus).

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●EVERYBODY IS A STAR

(As recorded by Sly & The Family
Stone/Epic)
SYLVESTER STEWART

Everybody is a star
Who would rain and chase the dust away?
Everybody wants to shine
Who would come out on a cloudy day?
Tis the sun that loves you round
When the system tries to bring you down.

Never had to shine at night
You don't need darkness to do what
you think is right
Everybody is a star
I can feel it when you shine on me
I love you for who you are
Not the one you feel you need to be
Ever catch a falling star
Ain't no stopping till it's on the ground
Everybody is a star
One big circle going roun' and roun'

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●JOHNNY B. GOODE

(As recorded by Johnny Winter/
Columbia)

CHUCK BERRY

Deep down in Louisiana close to New
Orleans
Way back up in the woods among the
evergreens
There stood an old cabin made of earth
and wood
Where lived a country boy named Johnny
B. Goode
Who'd never ever learned to read or write
so well
But he could play a guitar just like a-ring-
in a bell.
Go go go Johnny, go go go Johnny, go go
go Johnny go go go Johnny, go go
Johnny B. Goode.

He used to carry his guitar in a gunny
sack
Go sit beneath the tree by the
railroad track
Ol' engineer in the train sittin' in the
shade
Strummin' with the rhythm that the
drivers made
The people passin' by they would stop
and say
Oh my, but that little country boy could
play
Go go go Johnny, go go go Johnny, go go
go Johnny go go go Johnny, go go
Johnny B. Goode

His mother told him, "Someday you
will be a man
And you will be the leader of a big
old band
Many people comin' from miles around.
To hear you play your music till the
sun goes down
Maybe some day your name'll be in lights
A-sayin' Johnny B. Goode tonight
Go go go Johnny, go go go Johnny, go go
go Johnny go go go Johnny, go go
Johnny B. Goode.

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PARADE OF SONG HITS



•WALK A MILE IN MY SHOES

(As recorded by Joe South/Capitol)
JOE SOUTH

If I could be you and you could be me
for just one hour
If we could find a way to get inside each
others mind
If you could see me through your eyes
instead of your ego
I believe you'd be surprised to see that
you'd been blind.

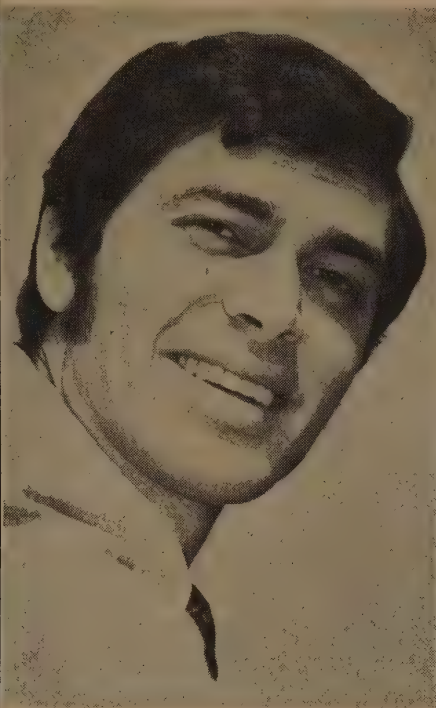
Now your whole world you see around
you is just a reflection
And the law of common says you reap
just what you sow
So unless you've lived a life of total
perfection
You'd better be careful of every stone
that you throw.

And yet we spend the day throwing stones
at one another
Cause I don't think or wear my hair the
same way you do
Well I may be common people but I'm
your brother
And when you strike out and try to hurt
me it's a 'hurtin' you.

There are people on reservations and out
in the ghettos
And brother there but for the grace of God
go you and I
If I only had the wings of little angel,
Don't you know I'd fly to the top of the
mountain
And then I'd cry.

Walk a mile in my shoes, walk a mile
in my shoes
And before you abuse, criticize and accuse
Walk a mile in my shoes, shoes

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Inc.



•WINTER WORLD OF LOVE

(As recorded by Englebert
Humperdinck/Parrot)

**REED
MASON**
My love, the days are colder,
So let me take your hand and lead you
through a snow-white land oh, oh, oh, oh
My love the year is older
So let me hold you tight and while away
this winter night, oh oh
I see the firelight in your eyes
Come kiss me now before it dies
We'll find a winter world of love
Cause love is warmer in December
My darling stay here in my arms till
summer comes along
And in our winter world of love
You'll see we always will remember
That as the snow lay on the ground
We found our winter world of love.

Because the nights are longer,
We'll have the time to say such tender
things before each day oh, oh, oh, oh
And then when love is stronger
Perhaps you'll give your heart and
promise me we'll never part, oh no
And at the end of every year I'll be glad
to have you near
We'll find a winter world of love
Cause love is warmer in December
My darling stay here in my arms till
summer comes along
And in our winter world of love
You'll find we always will remember
That as the snow lay on the ground
We found our winter world of love.

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•THANK YOU FA LETTINME BE MICE ELF AGIN

(As recorded by Sly & The Family
Stone/Epic)

SYLVESTER STEWART
Looking at the devil
Grinnin' at his gun
Singers start shakin' I begin to run
Bullets start chasin' I begin to stop
We begin to wrestle I was on the top
I want to thank you fa lettinme be mice
elf agin
Thank you fa lettinme be mice elf agin.

Stiff all in the collar
Fluffy in the face
Chit chat chatter, tryin'
Stuffy in the place
Thank you for the party
That I could never stay
Many things is on my mind
Words in the way
(Repeat chorus).

Dance to the music all night long
Everyday people, sing a simple song

Mama's so happy, mama starts to cry
Papa's still singin' you can make it if
you try
I want to thank you fa lettinme be mice
elf agin
(Different strokes for different folks)
Thank you fa lettinme be mice elf agin.

Flaming eyes of people fear
Burnin' into you
Many men are missin' much
Hatin' what they do
Youth and truth are making love
Dig it for a starter
Dyin' young is hard to take
Sellin' out is harder
Thank you fa lettinme be mice elf agin
I want to thank you fa lettinme be mice
elf agin
Thank you fa lettinme be mice elf agin.
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PARADE OF SONG HITS

•POINT IT OUT

(As recorded by Smokey Robinson & The Miracles/Tamla)
WILLIAM ROBINSON
AL CLEVELAND
MARVIN TARPLIN

Point it out, point it out to me
 Point it out
 This I've got to see
 You're the one that I'm crazy for
 And everyday it seems I love you more
 and more
 Now if there's some reason why I shouldn't
 love you the way I do
 With a love that is true
 Somebody point it out, yeah
 Point it out to me
 Though I doubt if it ever be.

Love's a hallway with so many doors
 Which one did I go through to make me
 yours
 I want to close it up and never again leave
 them within
 To go back where I've been
 So come on and point it out, yeah, point
 it out to me
 Lock it up, throw away the key
 Yeah-a that magic somewhere only lovers
 know
 That's where I want for you and me to go
 A life of happiness is guaranteed
 So let me point it out, point it out to you
 Show you loveme like you never knew.
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•LOVE BONES

(As recorded by Johnny Taylor/Stax)
ALVERTIS ISBELL
DON DAVIS
 I'm working all day like I'm doing time
 The foreman say you got to do some
 overtime
 Mister Foreman, got to tell you I can't
 wait too long
 'Cause I got to get on home to my love
 bones
 I know my baby's waiting 'cause she's
 anticipating
 I'm gonna be connected so our love can
 be perfected
 Goin' home to get my love bones
 Yes, I love you, I said I do.

Mister Foreman, please slow down this
 assembly line
 I think you better cut down all this
 overtime
 Now overtime I get to make my money's
 on
 But it gives me the time to steal my love
 bones
 I know my baby's waiting, she's anticipa-
 ting
 I'm gonna get connected so our love can
 be perfected
 You're gonna bring out the best in me
 Oh man is a fool can be.

Mister Foreman, think we better make
 a compromise
 If you keep me any longer it won't be too
 wise
 Somebody's thinking of fooling, with
 my love bones
 Now fire me if you want to cause I'm
 going home
 (Chorus).

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•CHERRY HILL PARK

(As recorded by Billy Joe Royal/Columbia)
ROBERT NIX
BILLY GILMORE

Mary Hill used to hang out in Cherry
 Hill Park
 The games she played lasted all day to
 way after dark
 All the girls they criticized her
 But all the guys just idolized her
 Cause Mary Hill was such a thrill after
 dark in Cherry Hill Park
 Playin' games with everyone till way after
 dark.

Mary Hill loved to ride on the merry-

go-round
 All the guys got eager eyes watchin' Mary
 go 'round
 In the daytime
 Mary Hill was a teaser come the night
 she was just a pleaser
 Mary Hill was such a thrill after dark
 in Cherry Hill Park.

Then one day Mary Hill she married
 away
 A man with money said come on honey
 And she said o.k.
 She went away to play a one man game
 And since that day it ain't been the same
 Cause Mary Hill was such a thrill after
 dark in Cherry Hill Park.

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•EVIL WOMAN

(As recorded by Crow/Amaret)

LARRY WIEGAND
RICHARD WIEGAND
DAVID WAGGONER

I see the look of evil in your eyes
 You've been filling me all full of lies
 The morrow will not change your
 shameful deed
 You will bear someone else' fertile seed
 Evil woman don't play your games with
 me
 Evil woman don't play your games with
 me.

Now I know just what you're looking for
 You want me to claim this child you bore
 But I know that it was he, not me

And you know just how it's got to be
 Evil woman don't play your games with
 me.
 Evil woman don't play your games with
 me.

Wickedness lies in your moistened lips
 You body moves just like the crack of a
 whip
 Black cats lay atop your satin bed
 You sure wish that you could see me dead
 Evil woman don't play your games with
 me.
 Evil woman don't play your games with
 me.

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•SOMEDAY WE'LL BE TOGETHER

(As recorded by the Supremes/Motown)

JACKIE BEAVERS
JOHNNY BRISTOL
HARVEY FUQUA

You're far away from me my love
 And just as sure as my, my baby
 As there are stars above
 I wanna say, I wanna say, I wanna
 say
 Someday we'll be together
 We will yes we will
 Say someday we'll be together
 I know, I know, I know
 A long time ago my sweet thing I
 made a big mistake
 I said I said goodbye

Ever since that day now all I want
 to do is cry, cry
 Oh hey, hey, hey
 I long for you every night
 Just to kiss your sweet, sweet lips
 Hold you ever so tight.

I wanna say someday we'll be
 together, oh yes we will
 You know my love is yours baby
 Oh right from the start
 You, you, you possess my soul now
 honey
 And I know, I know you own my heart
 and I want to say
 Someday we'll be together
 We will, yes we will.
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PARADE OF SONG HITS

●WONDERFUL WORLD, BEAUTIFUL PEOPLE

(As recorded by Jimmy Cliff/A&M)

JIMMY CLIFF

Wonderful world, beautiful people
You and your girl things could be pretty
But underneath this there is a secret that
nobody can repeat
Take a look at the world
And the state that it's in today
I'm sure you'll agree we all could make
it a better way
With our love put together
Everybody learn to love each other
Instead of fussing and fighting, cheating

but biting scandalizing and hating
Baby we could have a wonderful world,
beautiful people
(Repeat chorus).

Man and woman, girl and boy
Let us try to give a helping hand
This I know and I'm sure that love we
would understand
This is our world can't you see
Everybody wants to live and be free
Instead of fussing and fighting, cheating
but biting scandalizing and hating
Baby we could have a wonderful world,
beautiful people
(Repeat chorus).

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●RAINDROPS KEEP FALLIN' ON MY HEAD

(From 20th Century-Fox film Butch
Cassidy and the Sundance Kid)

(As recorded by B.J. Thomas/Scepter)

HAL DAVID
BURT BACHARACH

Raindrops keep fallin' on my head
And just like the guy who's feet are too
big for his bed
Nothing seems to fit
Those raindrops are fallin' on my head
They keep fallin'.

And I said I didn't like the way he got
things done
Sleepin' on the job
Those raindrops keep fallin' on my head
They keep fallin'.

But there's one thing I know
The blues they sent to meet me won't
defeat me
It won't be long till happiness steps up to
greet me

Raindrops keep fallin' on my head
But that doesn't mean my eyes will still
be turnin' red
Cryin's not for me 'cause I'm never gonna
stop the rain by complainin'
Because I'm free nothin's worryin' me!

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Inc., Jac Music Company Inc., and
20th Century Music Corp.

So I just did me some talkin' to the sun

●GOLDEN SLUMBERS and CARRY THAT WEIGHT

(As recorded by Trash/Apple)

JOHN LENNON
PAUL MCCARTNEY

Once there was a way to get back
homeward
Once there was a way to get back
home
Sleep pretty darling, do not cry
And I will sing a lullaby
Golden slumbers fill your eyes
Smiles awake you when you rise
Sleep pretty darling, do not cry
And I will sing a lullaby.

Once there was a way to get
back homeward
Once there was a way to get
back home,
Sleep pretty darling, do not cry
And I will sing a lullaby.

Boy you're gonna carry that
weight, carry that weight a long
time
Boy you're gonna carry that weight
carry that weight a long time

I never give you my pillow
I only send you my invitations
And in the middle of the
celebrations I break down
Boy you're gonna carry that weight
carry that weight a long time
Boy you're gonna carry that weight
carry that weight a long time
Boy you're gonna carry that weight,
carry that weight a long time
Boy you're gonna carry that weight,
carry that weight a long time.

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●DON'T LET LOVE HANG YOU UP

(As recorded by Jerry Butler/Mercury)

KENNY GAMBLE
LEON HUFF
JERRY BUTLER

Don't let love hang you up
Don't let it make you sad and blue
Don't let love hang you up
Cause it won't be long
Said it won't be long before my life is
through

You're walking around in a world of grey
Somebody just stole your sunshine away
And I know the last thing you want to
hear from me
Some old dilapidated jive philosophy
Oh get yourself together stop
complaining about the weather
And I know how it feels
When your love's gone wrong.

Your long-faced and lonely
But you must be strong
Come out and get yourself all lost
and proud
Cry a little, sign a little
But for cryin'-out-loud girl
Don't be looking around for sympathy
You won't be able to see the forest for
the trees,
(Repeat chorus).

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PARADE OF SONG HITS



•ARE YOU GETTING ANY SUNSHINE

(As recorded by Lou Christie/Buddah)

**LOU CHRISTIE
TWYLA HERBERT**

It's love when you're feeling like a
child of light
It makes beautiful people, a sun tripper
through the night
What you need is love
When the undercurrent gets you down
With topaz illusions and shadowed
confusions around

I keep going in and out of it, in and out
of it, in and out of the sun
Keep going in and out of it, in and out of
it, in and out of the sunshine
Are you getting any sunshine, are you
getting any sunshine, sunshine baby,
sunshine baby.

It's love when you're going down a shining
path
With needles of sunshine weaving their way
through the grass
What you need is love
When you're tangled in a plastic dream
Baby turn on the fever and be a sun weaver
with me
And we're going (repeat chorus).

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•RUBBERNECKIN'

(As recorded by Elvis Presley/RCA)
**DORY JONES
BUNNY WARREN**

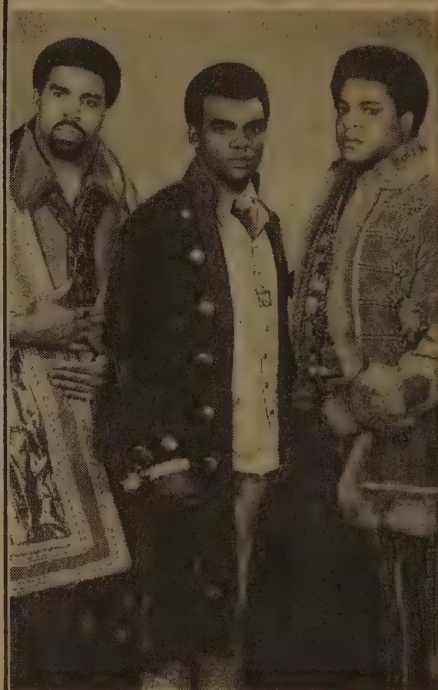
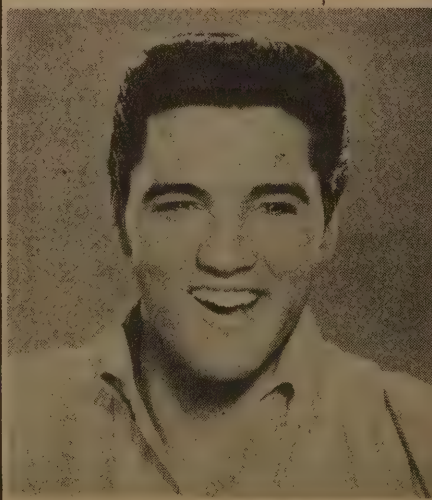
Stop, look, listen, that's my philosophy
It's called rubbernecking
That's all right with me
First thing in the morning last thing
at night

I look and stare everywhere I see
everything in sight
Stop, look, listen, that's my philosophy
It's called rubbernecking that's all right
with me.

Some people say I'm wastin' time
But they don't really know
I like what I see
I see what I like
It gives me such a glow
First thing in the morning, last thing
at night
I look and stare everywhere I see
everything in sight
Stop, look, listen, that's my philosophy

Sittin' on the back porch all by myself
Long came Mary Jane now I'm with
someone else
Stop, look, listen, that's my philosophy
It's called rubbernecking that's all right
with me.

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Music, Inc.



•BLESS YOUR HEART

(As recorded by the Isley Bros./
T Neck)

**R. ISLEY
O. ISLEY
R. ISLEY**

Bless your heart for lovin' me like you
do
Bless your soul hey baby, I love you too
Bless your heart for lovin' me like you do
Well-a, well-a
Bless your soul, hey baby I love you too
Your good, good lovin' is something I
never know
You're like a ball of fire
And you're mine alone
She tells everybody that she knows
that she's got a good man
And if I can't give her the love she
wants then nobody can.

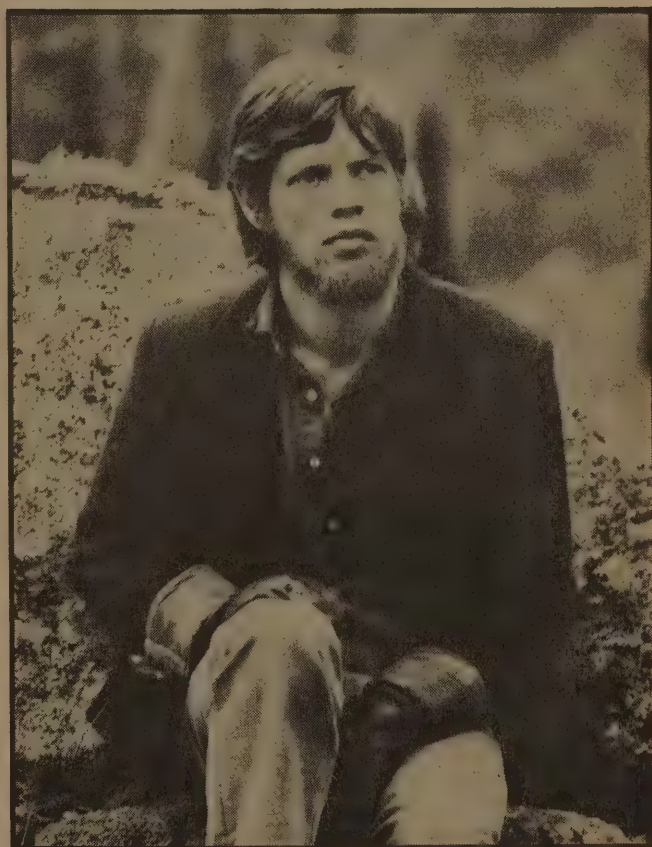
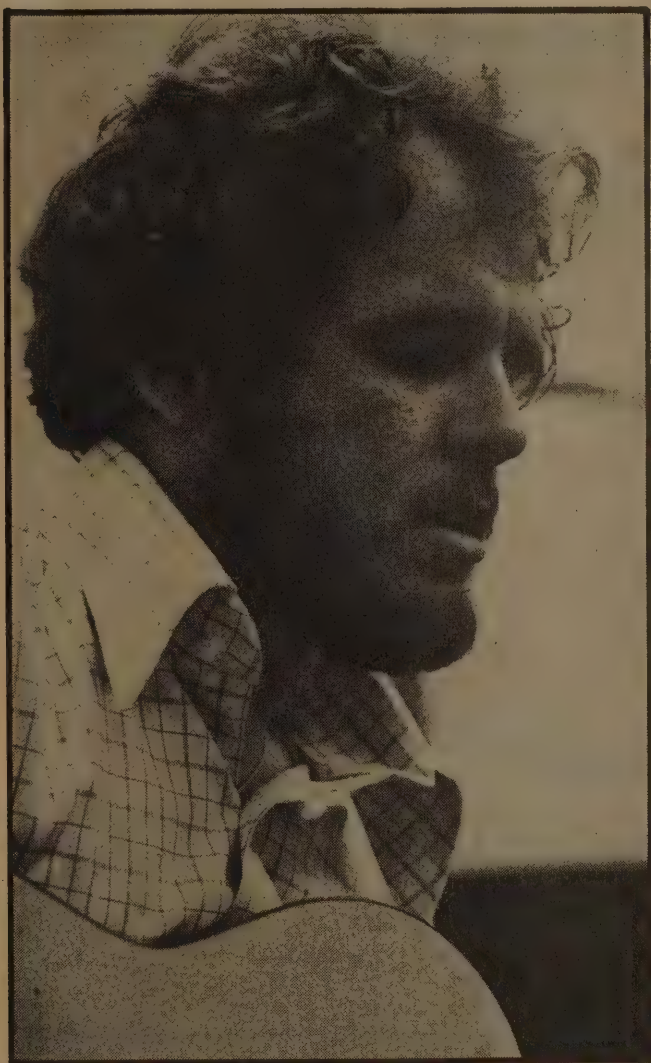
Bless your heart for lovin' me like you do
Bless your soul chile I love you too
Bless your heart for lovin' me like you do
Bless your soul hey baby I love you too
Bless your heart for lovin' me like you do
Bless your soul chile, I love you too

Bless your heart for lovin' me like you do
Bless your soul chile, I love you too
You been so good to me in so many ways
Love you so much chile
What else can I say
Chile you dig it, I love you
I never place no one above you
Sweet as sweet can be
Pour a little sugar on me.

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new scenes

Appearing before a capacity crowd of 3,000 at Carnegie Hall in New York City, Tim Hardin introduced his new band to the public. Long a solo performer working with piano and guitar and voice, Hardin would occasionally form groups for major concerts. Now he has his own, apparently permanent thing called "The Tim Hardin Band". The group is composed of John Betsch on drums, Gilles Malkine on electric guitar, William Chelf on piano and electric piano, Glen Moore on acoustic bass, and Ralph Towner on classical guitar.



Mick Jagger caught in a scene from "Ned Kelly", the first film in which he had the starring role. Directed by Tony Richardson, with all shooting done in Australia, the film is expected to be in release soon.

(continued on next page)



John Mayall takes time out from his tour schedule with his new group to sit in on a Canned Heat recording session in Los Angeles. Pictured with him above is 'The Mole', bass player for Canned Heat. In the past Mayall has appeared on Canned Heat albums playing piano.



Bee Gee Maurice Gibb and his wife, pop singer Lulu, play croquet at Bee Gee - Blind Faith manager Robert Stigwood's home outside of London when Stigwood held a party recently, at his sixteenth century mansion to launch his new group Tintin. Pictured above with Maurice and Lulu are Tintin, Steve Groves and Steve Kipner. Maurice, commenting on the group, said, "The two guys have a great future. Their song writing is superb, and Steve Groves is one of the most brilliant classical guitarists I have ever heard."



New York City Mayor John Lindsay stops to pose with members of The Five Stairsteps And Cubie and Papa Stairstep (far left). The group performed on behalf of the city's Broadway In The Streets program sponsored by the Mayor's Urban Action Task Force.



The Who and their manager Kit Lambert pose with a representative from Decca to receive their first gold-album, for over one million dollars in sales of the Peter Townsend composed "Tommy". Besides working with The Who, Peter has been involved in the production of the group Thunderclap Newman whose first single, "Something In The Air" was a stone smash in England and which also charted in the U.S.

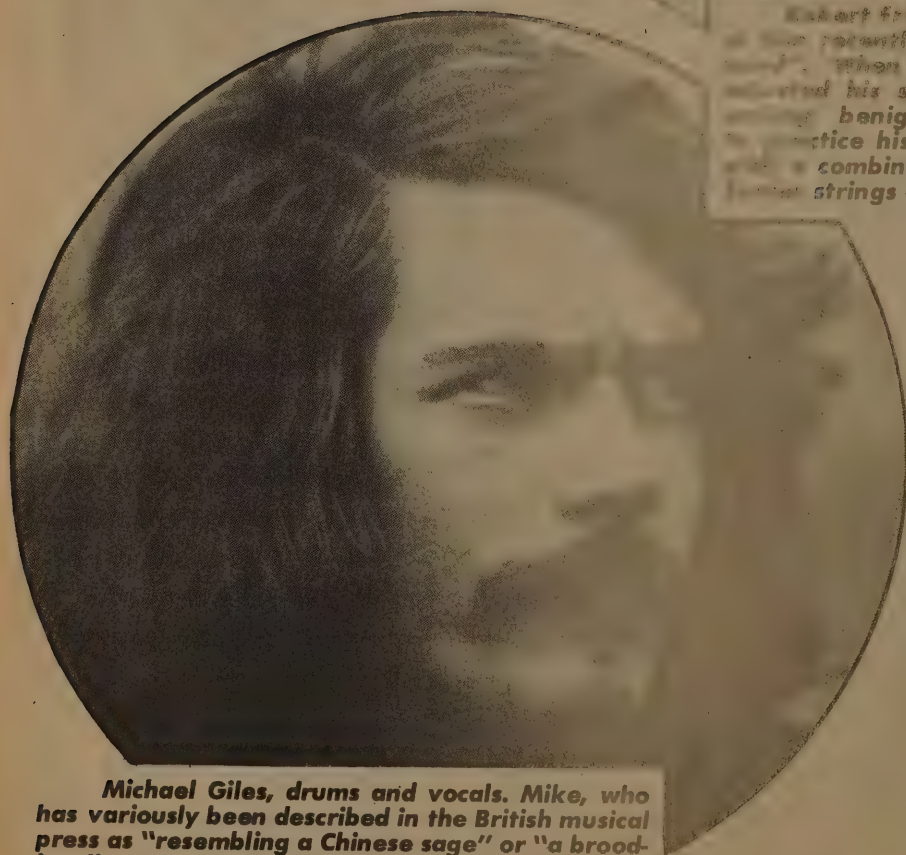


The man with the 'hot buttered soul', Isaac Hayes, received the key to the city of Cleveland, Ohio during a special soul show where The Staple Singers and Carla Thomas also appeared. Cleveland's Mayor Stokes presented the honor to the artists.

KING CRIMSON



Robert Fripp, guitar. A newspaper report said at one point, "Talk to Fripp, he has a beautiful mind". When he read those words he looked up, adjusted his spectacles the wrong fraction and smiling benignly walked off into the sunshine to practice his guitar. Uses a Les Paul on stage with a combination of Clifford James and J. A. Marshall strings and Marshall amps.



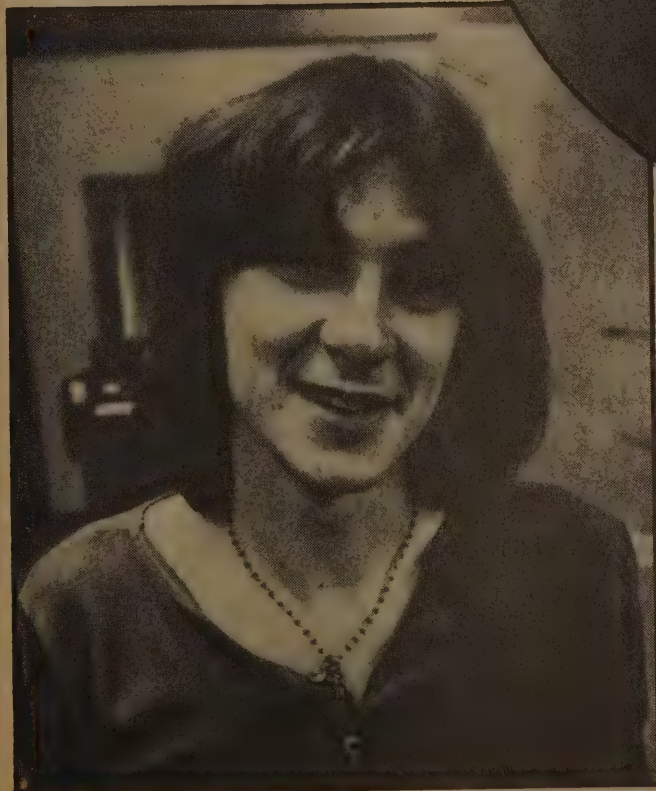
Michael Giles, drums and vocals. Mike, who has variously been described in the British musical press as "resembling a Chinese sage" or "a brooding lion", resides behind a double Ludwig drum kit.



Greg Lake, bass guitar and lead vocals. A guitarist turned bassist, Greg has been described as a "Handsome galleon pounding through a sea of sound" onstage. He plays Fender Jazz Bass with Rotosound strings and Marshall amps.

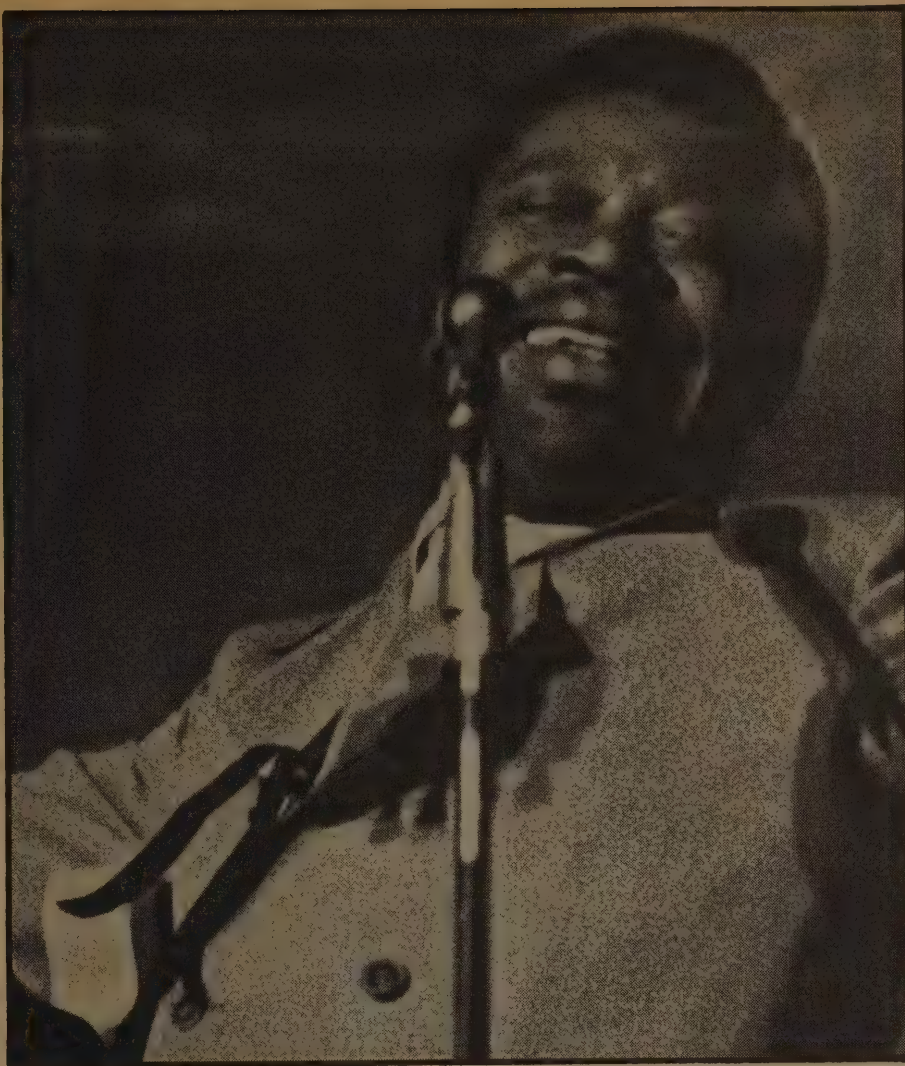


Ian McDonald, reeds and woodwinds and guitar and keyboards and vocals. Off stage Ian is the quietist and most retiring member of the group and on stage he is the wildest.



Peter Sinfield, words and illumination and other things. He is an integral part of K.C. through his individualistic lighting effects and his lyrics to all group compositions. The name King Crimson was taken from the lyric of "The Court Of The Crimson King", that made Pete happy but so do most things. □ PJS and BPF and Lisa.





BLUES BOY KING

Both double beds of the hotel room were covered with the artifacts of the modern musician at work: two gold pegged Gibson guitars, cassette machines and hundreds of cassettes, booking information, press clippings, a bag of guitar picks, and even a metronome. Towering over it all at one end of the room were two huge Gibson amplifiers, their black vinyl shining factory fresh. Moving continuously about the room was the man himself, B. B., barefooted and high energy. I wandered in, touching the amps and looking longingly at the Gibsons.

"Here, give it a try," said B. B. hand-

ing me the guitar. I held it like a religious relic. What do you say about the instrument a man uses to communicate his soul through? After all, it's nothing but a piece of wood and metal. I mumbled, "It's heavy." Which it was.

Clearing off a corner of the bed, B. B. invited me to sit down. He pushed various notebooks and tapes aside and sat down on the other bed. "I usually don't play my records for people," he said. "But I want you to hear my new album, we just finished it this week." So the master played the album, giving me a running commentary of what was happening and how it happened. When

things that he really liked came on, a smile broke across his solid, intense face. "Lucille and I were really feeling good there," he'd say and then lapse into silence for a moment listening critically to his sputtering, surging guitar work.

When he finished playing the album, downing a can of Pepsi in the process, B. B. lit a cigarette and smiled waiting for me to ask my first question.

HP: You have everything from a dictionary here to two guitars to an amplifier to three different tape machines. (At this point B.B. opens a suitcase to expose the contents.) And there's a suitcase which probably keeps the cassette people in business. There must be about fifty to a hundred cassettes in there. What exactly is all this, a workshop?

B.B.: Yes, in a way. It's records that I've collected of different people over the years. I've got records from the early twenties up until the present time.

HP: People like who?

B.B.: Well, my favorites like Blind Lemon, Lonnie Johnson, Django Reinhardt, Charlie Christen...many, many people. I've even got Gene Autry in there!

HP: Do you have a collection of records at home and you just carry the tapes with you?

B.B.: Yes, yes I have a collection of records at home and usually when I'm there and I have a little spare time I just tape some of them to keep them with me and the cassette is the one thing that is somewhat of an answer... you know like you don't have to carry all those big 78's around anymore nor do you have to carry the large tapes. Just get the C-120's and you've got a couple of hours of music you like to hear.

HP: Now you mentioned before, Reinhardt and Christen. Listening to people like that, do you learn things, do you pick up things that you then apply to what you're doing yourself?

B.B.: Yes, but I'm a little stupid, my fingers are completely. (Laughs). I can't learn like I see a lot of the young people learning today, that is by just putting a record on and listening to it and maybe playing note for note what's being played. I can't do that so what

I usually do is put on a record, put on a record or an lp and I listen to it, if I hear something that really knocks me out, well then I fool around with that to try to learn the figure that he was playing but I don't know, somehow or other I can never want to play it like they played it. So I will pick up as much of it as I can and then I will apply B.B. King to it. And then try to play it from there. But I could never play note for note what they play. But it isn't because I don't want to because if I could I would. But I just can't do it. I never have been able to do it. That's why I say I got the stupid head and

fingers, you know, but usually I'm lucky enough to pick up part of it and then usually I say to myself I wouldn't have played it like that. I would play it this way, that's the way it comes out.

HP: Do you consider yourself lucky? I'd consider you lucky because I think a lot of the kids today who are playing and pick up one of your records or another guitarist's record, if they happen to play guitar, and be able to pick it right off, note for note, phrase for phrase, it takes them a long time to realize that they have to do a little something for themselves. And maybe that's what makes you great and another guitarist just a fast guitarist.

B.B.: Well I don't know. If I was going to comment on that I'd have to say that most of the people are more aware and they're really up with what's going on than I was. Or then I am today.

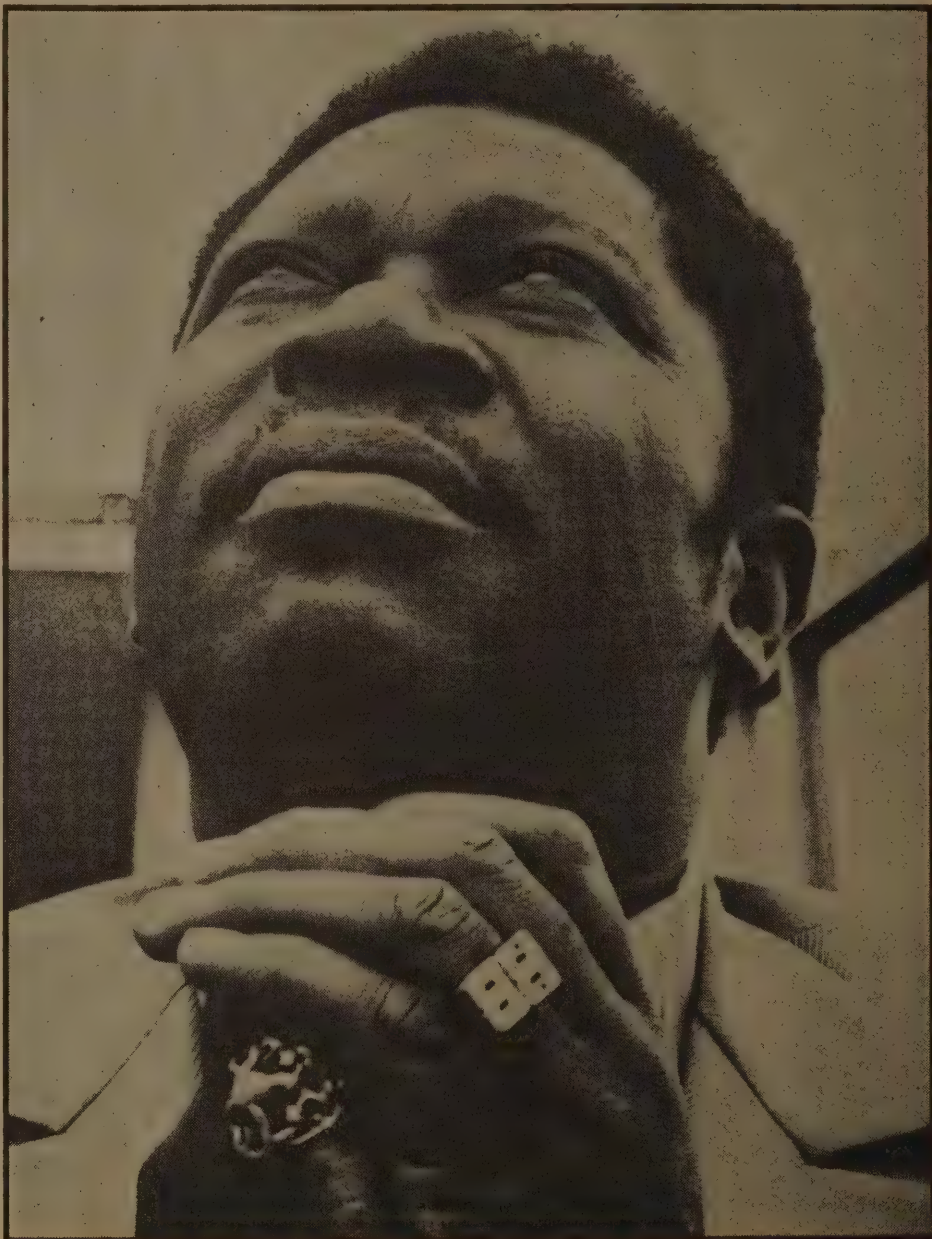
Because they can hear better seemingly and I don't know maybe they know the rudiments or the fundamentals of music maybe better than I did because right through now music is something that you can hear any time you want and when I was a kid coming up you couldn't. Unless you were lucky enough to get around someone that had what we used to call a victrola. And a lot of people were very particular about letting especially young people fool with their equipment at that time so you had to get on the good side of somebody like my Aunt, I had one of those hip Aunts. She bought records like people do today and she dug me and she would from time to time she would play them for me. But cutting me loose to her machine, that was out of the question. So that children today or the young people there are many radios, radios you can put in your pocket and all that, so it's easier, much easier and I suppose that a lot of the young people today their ears are trained to music when mine wasn't really. So they can really get their thing going.

HP: Now you've been through a variety of musical experiences from places like the Apollo to the Fillmore East. Very different audiences, different types of reactions. What exactly were your feelings when you walked onto the stage of the Fillmore for the first time? What went through your mind?

B.B.: I thought I was in the wrong place. (Laughs) I really did. I thought that they had you know like, the office had made a mistake. But after I'd played I found that it's the greatest audience that I've ever played to. I've really got hooked on playing to people like the Fillmore audience. And the colleges. I really enjoy playing for them because when the people come out they don't come out to see or be seen. They come out to listen, to see what you have to offer, and they give you a chance to present it. Sometimes you're a little shakey at first but they make you so welcome and they make you so com-

fortable that you have to give all you got. This is something that's beautiful, really beautiful for an artist, because when you go out you want to do the best you can. Even though I make mistakes a lot of times, I know that I make them but I guess by being like an old fox I been around a long time, I'm able to...like if I make a mistake, say for instance if I meant to hit a B and hit a B flat then I know that it's a relative, for instance if I can come back to B well that's the Major Seventh of C so I can work it back into that. But at least this audience gives you a chance to do that. They give you a chance. In other words if you're clever enough to work out of it well then you know like they're with you on it you see this is the beautiful thing. But at first man, at first because I been used to playing to a lot of the audience where everybody is loud, maybe having a few drinks and what have you and you're really in a think trying to satisfy them and still play at the same time.

What I mean by 'satisfy them' is like I know a lot of the people at times wonder why I go my little monologue type things talking. Well, this to me is to try to settle everybody down, try to get them to start listening to me. If I can't do it through just singing or through playing well then I figure that if I start talking to them I can get them to listen and they've used the word get everybody on one achord. In other words, get everybody together, starting to really, or at least you think you have them, following the story or following what you're trying to present to them well then you can dig back a little deeper. What I mean by that is you tell them a little story and this is what it's going to be: I'm thinking in terms of the building and I want to tell you who is in the building who's trying to get out, you know that type of thing. And people like the audience at the Fillmore and the colleges and places like that they give you a chance to do it.





HP: One more question along that line. I've seen you on a variety of bills at the Fillmore. I think that the funniest I've ever seen you on was the bill that was Terry Reid, Johnny Winter, and B.B. King. Terry and Johnny came out and played with all those amplifiers. Winter played one riff that was from Elmore James' "Dust My Broom". And then you came out and played that same riff, except quiet and with feeling and you may not have meant it but I think that was a sort of statement on all the noise that had happened before. Here you were doing this same thing and I could feel it and up to that point I'd been saying you know I'm

standing back there holding onto my seat so I don't get blown away.

What do you think about the amplification and the necessity for a lot of guitarists to really overpower the audience to get the feeling across as opposed to many blues guitarists who will lay back a little and make the audience come a little towards them to get the feeling?

B.B.: Well, I think of it this way, you know you've gone through what we call the psychedelic area era where a lot of people like the sounds loud but for me I don't think that I could present what I want to get over to the people with a constant high volume.

I think that it's just like talking to you now, if you listen to the voice it is up and down, up and down but I were screaming to you constantly I don't think you would be able to really get what I'm trying to get to you. I mean, this is for me you know, but this is '70 you know, so a lot of things have changed from the time when I started playing, so to me it is much better to use dynamics. In other words if I want to scream at a person, whether I'm screaming through anger or through joy, I have to present it that way. But if I just keep screaming, screaming, screaming all the time sooner or later somebody is going to figure out, you know like is he mad or is this supposed to be happiness. I mean this is my feeling about it, don't mis-understand me, so I feel, sure I want plenty of power behind me when I want it. It is just like a football team, when I want to set up that line yes, but when I want people to come through, sure. Well, that to me is this way, if I started a level at the roof I can't go any higher so the only thing I can do is come down, so I'd much rather start at the floor and then build up to the roof and then if I want to drop off I drop from the roof back down to the floor.

HP: Now going way, way back. The first time you picked up a guitar just on a technical level, what instruments did you use at the beginning? Were you amplified from the start, what kind of amp did you have, how did it change over the years in terms of the technical stuff that you have available to you?

B.B.: Well, in the beginning, no I didn't have an amplifier. The first guitar I can remember I had was called a Stella, the one with the big hole in the front of it, it was an acoustical guitar. But later on my cousin Bukka White helped me to get a little black Gibson guitar, I'll never forget, and we got a Dearmond pickup for it. And a little small Gibson amplifier, I'm not giving Gibson a plug but it's the truth. And that's when I started fooling with electrical equipment but I wasn't sure of it at that time because my cousin didn't use one. He used an acoustical guitar. But I started listening to him and he used a bottleneck or one of these steel pieces on his finger and he would get certain sounds that I could never get. Ah, that's again why I say my fingers are stupid. They still won't co-operate that way. So the only way I could get pretty near the sound that he had was to trill my hand. And to me that sound was something like what he was doing, not exactly. But I guess I kept doing that and doing that and this is what really made me interested in more amplification but not too much. Not too much but just some because all I needed was more amplification to sustain the sound that I was after and I think this is how I really got into it with electrical equipment. □ richard robinson.

NEXT MONTH

HIT PARADER

**LOOKING AHEAD
FOR JUNE ISSUE**



RAY DAVIES

Of The Kinks
Raps On Rock



**JOHN
SEBASTIAN:**

Talking About New
And Old Music



**KING
CRIMSON**

Interviewed

PETE SENOFF

Talks To Spirit

**RICHARD
ROBINSON**

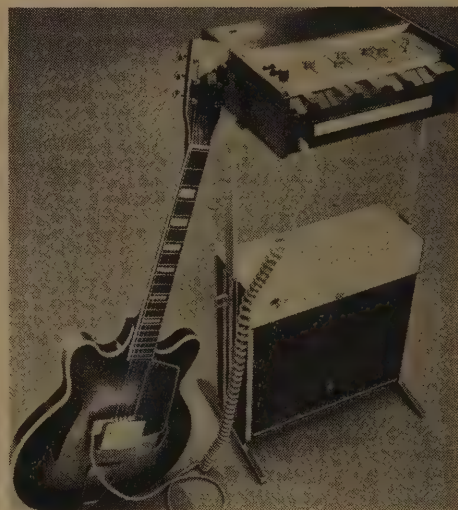
Talks To Nilsson



Plus: MAYALL, TEN YEARS AFTER, CHICAGO, ERIC MERCURY, and some comments on light shows as art as well as a talk from CHAMBERSBROTHERS-MOBY GRAPE-TAJ MAHAL producer DAVE RUBINSON on rock and the community.

JUNE

HIT PARADER



GSM

**INNOVEX FEATURES CONDOR
RSM AND GSM**

Two new electronic products which allow the individual musician to broadly expand his ability to produce a wide variety of instrumental effects were recently introduced by Innovex, a division of Hammond Corporation. The new portable sound modulators are called Condor RSM (Reed Sound Modulator) and Condor GSM (Guitar Sound Modulator).

The Condor RSM modulates the sounds of reed and brass instruments into new sound colors, animations, and effects. Included among the many voices provided by the RSM are soprano sax, tuba, bango, bassoon, and bass clarinet. In addition, by using a Condor microphone plugged into the RSM, different instrument effects can be obtained from the natural voice. The Condor GSM modulates electric guitar sounds into such other voices as sitar, two-string bass, organ, harpsichord, oboe, and many others.

The Condor takes the cultured sound of the instrument played by the amateur or professional musician, extracts frequency and amplitude information, then redefines and converts it to an all-harmonic wave form. Condor modulators can do this an octave higher than the instrument being played or two octaves lower.



RSM



ACOUSTIC REVERBRATO

The modulators have 16 tabs and additional slide controls to allow achievement of literally hundreds of variations. The Condors use space age printed circuitry, including solid state devices.

ACOUSTIC REVERBRATO

The Acoustic Reverbrato is the first unit to be offered in the new Acoustic accessory line. Features include a moderate true reverberation effect, 3 positions of tape-echo delay, cam actuated vibrato of true frequency modulation (that varies the actual pitch of the note), and a treble booster.

By using various combinations of the above features, the Acoustic Reverbrato can simulate the sound of the Leslie whirling horn-type organ speaker cabinets. The Acoustic Reverbrato measures 17" L x 10" D x 6" H. Weight is 15 lbs.

HARMONY "JAZZ ELECTRIC" GUITAR

Harmony combines acoustic guitar resonance with a Grand-Auditorium size electric and calls it a "Jazz Electric! It's the guitar for the professional performer who wants the large Grand-Auditorium size and full conventional guitar body depth, with electric amplification.

In Harmony's model H6B these features are combined with the richness of tone usually associated with acoustic guitars with all their satisfying resonance. Finest quality Golden Tone DeArmond-built double pickups and controls are built into the carefully selected single thickness arched spruce top.

Features include an "Ultra-Slim" neck with adjustable Torque-Lok dual reinforcing rod; ovalled inlaid rosewood



fingerboard; 6-way adjustable bridge; individual tuning units; edge bindings and inlays. The finish is a richly polished brown mahogany shaded sunburst. Size 16 1/4 x 41 x 3 3/8.

HARMONY CLASSIC GUITAR

The new Harmony Classic features the finest single thickness spruce top and specially selected close-grained, single thickness spruce tops with genuine wood marquetry inlay at the soundhole. The finest type of hand-applied Classic fan-rib bracing assures that true Classic sound. It is notable for its full resonant beauty of tone and its ease of response.

The mahogany back, frame and neck are in a rich brown polished finish, fitted with Spanish style rosewood bridge, and high quality nylon strings.

FENDER'S COMPETITION MUSTANG

Fender's popular Mustang Guitars have been redesigned to incorporate added features and all-new styling. All Mustang Guitars and Bases now have Fender's exclusive contoured offset waist design features which places the player's arm in a natural position over the strings. The edge of the instrument has been dressed away toward the player's body to allow this added playing comfort. Three diagonal competition stripes race across the body — big, bold, bright. Fender's Mustang is available in three wild colors; burgundy with light blue stripes, yellow with orange stripes and candy apple red with white stripes. All neck heads are finished to match the individual bodies.

FENDER'S MUSTANG

FEATURES: Two adjustable high fidelity pickups with a three-position switch for each allowing eight different tone selections, plus the normal tone and volume controls. Fender's easy action Dynamic Tremolo, working in conjunction with the floating bridge, returns to tuned pitch without variance. The master bridge is composed of six individual barrel type bridges, each varying in size and adjustable for length.

Fender Competition Mustangs are available with either long or short neck. Guitar or Bass left-handed models by special order.

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A Partial Bibliography

ROCK BOOKS IN PRINT

A bibliography containing books which examine the rock scene or particular artists involved in the rock scene. The majority of these books are presently available. Please don't consider this list an endorsement, you'd do better searching them out at your local library before investing in your own copy.

Epstein, Brian, **A Cellarful Of Noise**, London, Souvenir Press Ltd., 1964, 132 p. illus.

Fast, Julius, **The Beatles REAL Story**, New York, Berkley, 1968, 208 p. illus.

Flip's **Groovy Guide To The Groops**, Chicago, New American Library (Signet), 1968, 238 p. illus.

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Gabree, John, **The World Of Rock**, New York, Fawcett, 1968, 176 p. illus.

Gleason, Ralph J., **The Jefferson Airplane And The San Francisco Sound**, New York, Ballantine, 1969, 340 p. illus.

GO POP Annual 1968, GO POP Annual 1969, New York, Pyramid, 1968/1969, illus.

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Kramer, Daniel, **Bob Dylan**, New York, Citadel Press, 1967, illus.

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Aldridge, Alan (Editor), **The Beatles Illustrated Lyrics**, New York, Delacorte Press, 1969, 156 p. illus.

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Davis, Edward E. (Editor), **The Beatles Book**, New York, Cowles, 1968, 213 p.

Eisen, Jonathan (Editor), **The Age Of Rock**, New York, Random House (Vintage), 1969, 388 p. illus.

□ Upcoming books on the rock scene or variations there of includes one from Hit Parade contributor Sue Clark and the other from the guy who compiled this list, Richard your humble editor Robinson.

ROBERT PLANT



On American Audiences

Are British progressive music followers like sheep who wait for the pop press to tell them who they should be excited about - the kind of people who won't applaud at a concert unless others start first?

Robert Plant, high-flying vocal gymnast with the high-flying Led Zeppelin, thinks they are.

"As a group we have to go to America because the audiences there are so ultra responsive," Robert said in London recently. "...they will listen and be appreciative."

"English audiences will look around to see if others are clapping before they do. And they rely on whether the pop music papers are raving over somebody before they will say they like them. They are like sheep."

"In the States you can be terrible musically. Take a group like Country Joe and the Fish who are not brilliant musicians. But when they play the warmth comes over."

"If you can make an audience happy and get good feelings from the way you treat them that is far better to my mind

than being musically brilliant and standing on stage saying, 'Right you lot, dig this'.

Robert Plant is originally from Birmingham, England where for many years Robert strove to get the recognition that Led Zeppelin has now brought him.

"I have been able to come out of the shell I was in after years and years of trying to do something original but never pulling it off because I was playing to Midlands audiences who didn't want to know."



"And when I came to London people said, 'Who's Robert Plant?'"

"Sure we started with Jimmy's reputation, that's how we got the initial interviews and publicity. But the group has developed now so that everyone has a personality to offer.

"When we started we never thought we would do as well as we have done. We are deeply indebted to everyone here who mentioned the name Led Zeppelin."

A fact that may not be generally known is that the first Led Zeppelin album was recorded in a matter of days just a week or two after the group was formed.

"It didn't take long to do and everyone when we did it was very rigid, not knowing each other's capabilities," said Robert.

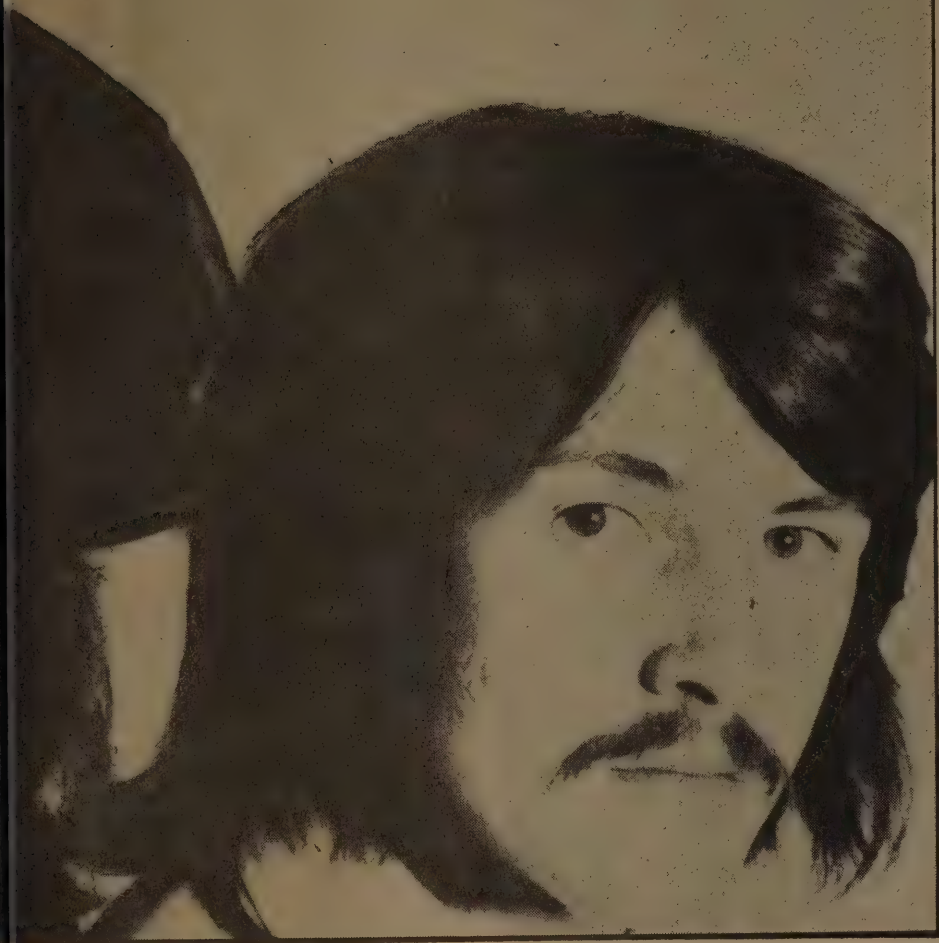
"The second album was completely different. There are about four tracks com-

posed by the group which are sort of heavy and four more Jimmy and I wrote which are in a different vein, 'What Is And What Should Be' and 'Ramble On' are two of them.

"Jimmy does the chords and I write out the melodies and the lyrics. 'Ramble On' is inspired by 'Lord Of The Rings'. 'Thank You' another one is basically for organ."

Because of the group's tight touring schedule their second album took months to finish. Recordings had to be done in short bursts whenever there was a break and led to one bizarre situation in Vancouver when Robert finished the vocal on the Sonny Boy Williamson number "Bring It On Home" in what he later described as an "old shed".

"I hate the way people slam us for going to America, saying that it's all for the bread," he said suddenly. "In the old days people used to leave groups



if they weren't earning money.

"We have earned our money. We've gone almost a year without a real break. I don't think any fair-minded person would begrudge us."

As to the future of the Led Zeppelin on the record front, there has been a change of policy towards singles. Before they took the view that the group could reach their public by albums alone and could say all they had to through that medium. They now, however, intend to attempt a breakthrough in the singles field.

The reason, according to Robert, is that they "thought it might be nice to do one."

"It would be nice to spring on to a healthy pop singles scene, which is what it is becoming with groups like Chicken Shack, Jethro Tull, and Fleetwood Mac on the charts." □ Nick Logan.

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CONVERSATION

With A Blues Man

John Mayall Speaks Out

More than any other white musician, John Mayall has acted as the catalyst for the present generation of artists who have devoted their talent, time, and energy to an understanding and interpretation of the one truly American music, the blues.

The list of musicians who have, at one time or another, been a part of John Mayall's musical adventures is star studded and almost as famous as the sounds that Mayall has produced with their help.

Always on the back edge of the avant garde, Mayall has recently created a new type of sound through the use of a much different instrumental line-up than has been previously accepted in modern electric blues. In doing so, he is one of the few musicians who could even bring the blues close to the word avant garde in the first place.

The following conversation took place in New York City when John took a break from what seems to be almost constant performing.



HP: The new group — as opposed to what you've had in the past — exactly what is it and how does it relate to what you've been doing?

JOHN: Well let's say — I've done this professionally, playing blues and the blues field for the past seven years. Now, there's been about ten different lineups, most people have been aware through the records of the ridiculous number of personnel changes and all the people who've passed through the band, etc. But the new band, which seems to be causing more of a disturbance than I anticipated, which is just because I dispensed with the drums and discontinued the succession of lead guitarists that featured Eric Clapton, Peter Green, Mick Taylor and so forth. So after Mick Taylor joined the Rolling Stones I decided to ditch all the loud volume, you know, and not get another lead guitarist and go into these quieter areas with blues playing. It seems to be working out pretty well. So the lineup I have now is I play the guitar and harmonica, that's sort of electric but very quiet electric, there's an acoustic finger style guitarist, a bass player, and a saxophone player who doubles on all the wind instruments, flute, alto and so forth like that. It's far out.

HP: It's an electric bass player though?

JOHN: Yeah, bass guitar, yeah. But you see we have the acoustic finger style guitar which in many ways sets the level, cause everybody can't get louder than that. That's the sort of mediator. You know you play that, and that's the sort of thing — if you play any louder than that level, collectively — that's the sort of steady factor.

HP: Within that instrumental setup what would you consider the rhythm section? What keeps time for you, is there any one person who is the foundation of the whole thing?



JOHN: The theory behind forming this was that every instrument is, in actual fact, a rhythm section. For instance, if some famous bluesman — John Lee Hooker — has pretty well always been a solo artist on his records — although he has had other backing musicians, but the pulse that is there, you know just sort of hitting the strings on the guitar, it sounds, — just foot tapping, it sounds like the heaviest rhythm section there is. On most of his early records — you know what I mean.

HP: So this is what you're doing.

JOHN: So this is really in effect what every instrument is, if they're not relying on drums to lay down a beat like that — means that every instrument, whatever it is, is heard at a lower level — so that every kind of sound, every kind of click that you do is heard, where normally it would be covered up by the overall sound. So each instrument is actually being heard in a new sort of role. Put together as a band.

HP: That makes playing a lot harder though, doesn't it, because if you botch something up—
JOHN: You're very much more exposed, but at the same time you do hear everything that you do, that's a very important thing in playing, in creating music if you can hear what you do, and hear what the others are doing and vice versa, then you have control. And that's the key thing.

HP: I'm sure that a lot of people will eventually write about your new group and say that it is a departure, a new thing, white blues — or whatever. But it really isn't as far as you're concerned...

JOHN: It's a comparatively new format in the rock business as such, although it isn't a new device historically. There have been so many different records made, and one or two groups in the areas of jazz, blues whatever, they have used pretty well every combination of instruments and lineups that you could imagine. So it's not actually new ground, the only thing that's new about it is that it's an interesting new departure perhaps in the rock business.

HP: Could you tell me something about your background, your contacts to blues, as a performer, as someone who feels the blues..

JOHN: There's no way of explaining why you play the blues, it's something you have or you don't, that's the way I see it. I started playing it twenty-five years ago and that's it. It's just a case of you hear a record one day, you hear somebody playing it — well, in England there weren't any people playing it, any blues players, so my attention first was brought by hearing records.

HP: What was the first instrument that you played?

(continued on next page)

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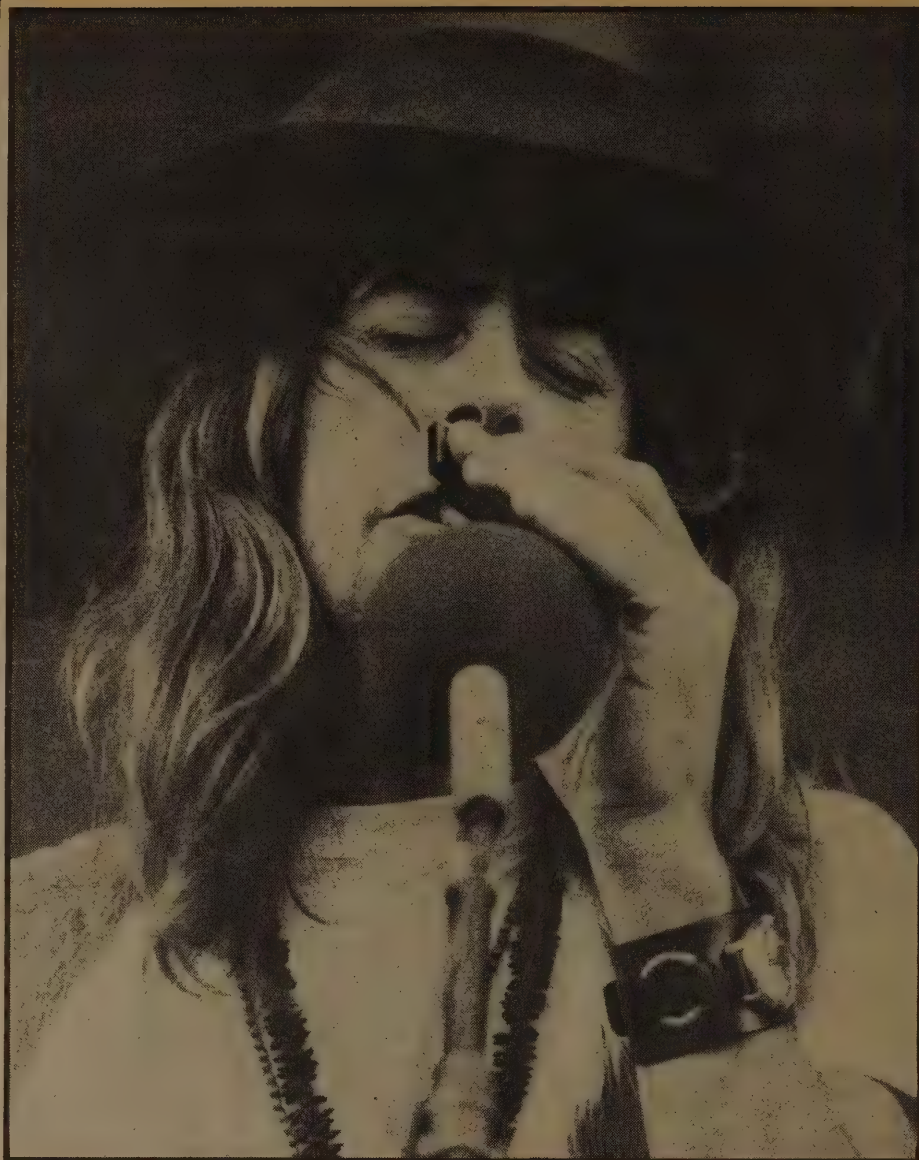
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(continued from previous page)

JOHN: I can't remember. It was piano, and it was guitar, probably both about the same time. I know harmonica and things like that came later. Very much later. But it was probably guitar or piano, because I heard boogie-woogie and I was very interested and I used to say — "Oh I've got to learn how to play that — that sounds so great," and off we go.

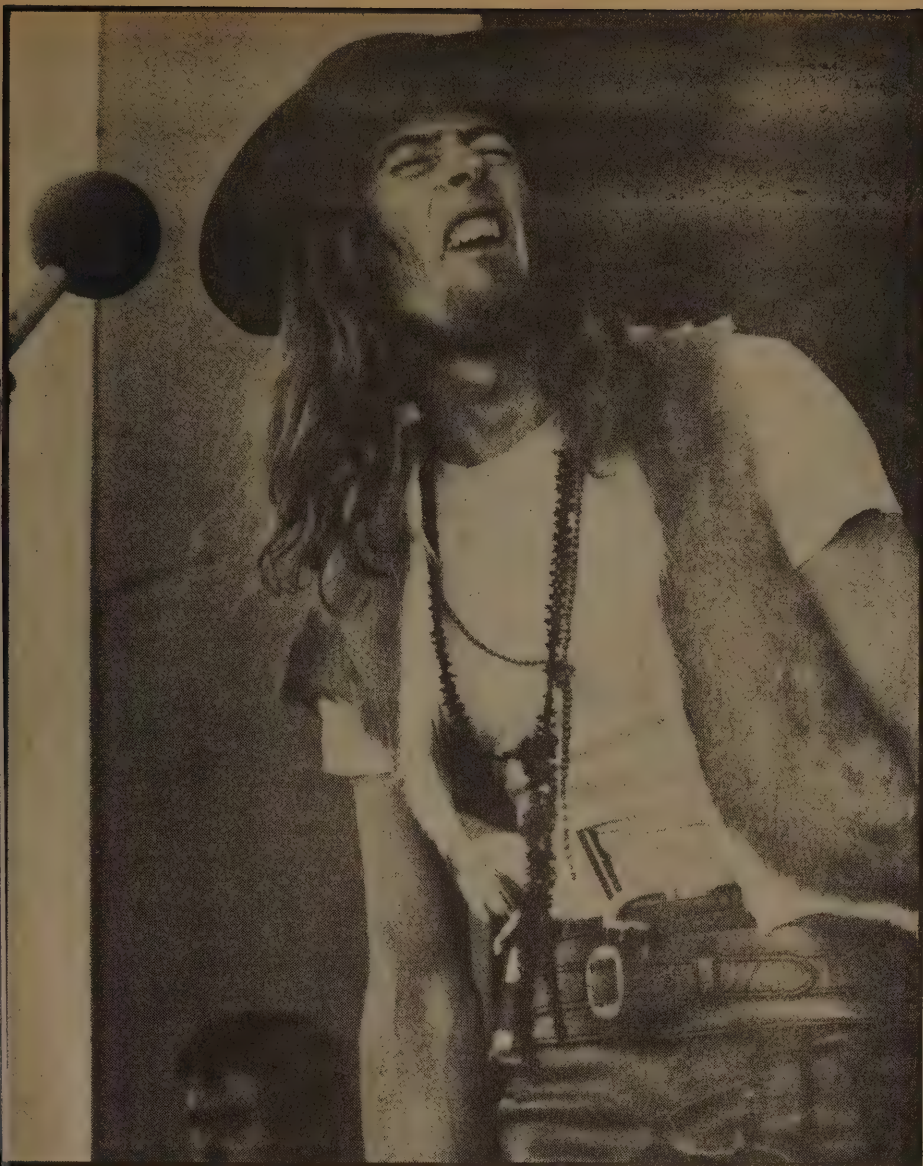
HP: Sometimes I get the impression that a lot of blues players, especially American blues players, white blues players, have discovered the progression, and that's as far as they go.

JOHN: I know what you mean, but this is the thing — that race has really got little to do with it. It only looks this way that people are trying to copy it, and sincerely try to play blues, but they miss it. In the same way that for very many years you do tend to miss the point if you try to copy something. You feel it inside you but you don't have any kind of understanding of what the blues is, and it's as simple as just expressing yourself through the blues medium. It's a loose way of doing things. It takes a while....

HP: When I say black audience or black music I mean an ethnic music. In America the majority of the musicians happen to be

black, but Steve Cropper plays black music, he plays an ethnic music, which is — an audience is necessary for the performer. In other words, you could go onstage at the Fillmore and if there were two people there or a packed house as far as most performers going to the Fillmore was concerned — it really wouldn't make a whole lot of difference. But an Otis Redding or a B.B. King can't work for no audience, you know — he has to go out there and he can't get through a set unless the audience is relating back and forth.

JOHN: I disagree entirely, and I strongly object to this delineation of black musicians and white musicians, because it really has so little to do with it. It really is nothing. What we're talking about here is that jazz and blues came from America and it's an art form that historically began with black people. And from that point on it was always traditionally a black man's music. But white people could play jazz in the earliest days of jazz — Bix Beiderbecke,....those people who were playing jazz in those days were all white. Because it was their music too....they were Americans, or whatever country they came from;



it was their means of expression too in that particular medium. It's just that blues, in that time, in the twenties and so forth, didn't have any real connection with a white person's culture, maybe there were white people playing it then, I don't know. But it was always a country music — a rural music, it was a local thing. Blues is just a reflection of what's going on around you, in your own life and so forth. Same way as campfire music at that time — somebody picks up a harmonica — he's playing something....you really don't get an idea of it until it started to be integrated into contemporary society, like in the 40's and 50's when blues went electric, Muddy Waters and all these people moved up from the South to Chicago, Chicago became the blues capitol, and everything has spread. And all the different kinds of music today are now so amalgamated that it's hard to make definitions of what's blues, jazz, rock or whatever. So it's the music of the people, regardless of whether they're black or white. And to play it you don't even need an audience, because people can play — like you're talking about the Fillmore, B.B. King could play to two people, or by himself.

HP: I mean — an ethnic music, an emotional music, the type of music where you feel it, and then you can think about it if you want to. But if you hear a blues song you don't have to hear the words, they don't even have to make sense for you to communicate the feeling of what you're trying to say to the audience.

JOHN: I wouldn't even agree with that, you see, because what you're singing about is highly important because blues is as simple as this, it's as ethnic as this — it's a guy talking to you. Now you couldn't possibly sit down with a guy and communicate with him if he was talking complete rubbish. You have to be saying something and that's the essence of what blues is, rather than three chords or whatever you like to classify it as. Which it is also, but that's the main thing, the means of communication and expression.

HP: Okay! But I see a vast difference between what I see as Otis Redding and Tina Turner who are blues, but are big city blues...

JOHN: They're not blues players to me — their roots would be nearer to gospel. But whatever it is it's not important, see it's the

(continued on next page)



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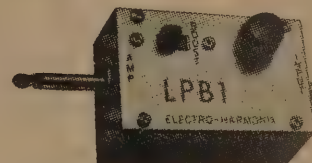
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(continued from previous page)



and the difference — that's why started to come into this kind of music — I mean this is an exaggeration, but — because not everybody's into drugs, but people who are not doing anything, you get somebody talking about "psychedelic" — they can identify with that, and me they know. But it isn't really that because the success of all the bands you mention — they are part of the tradition of rock or music, show industry, which found hit singles which then came up for — whether it be for an overnight type success thing, equally in the way down, they're just sort of trendy groups that come along and it's whether they develop from that, which sets them apart whether they have anything valuable and lasting to contribute. In most cases, it turns out that most of them don't have anything that's lasting. But in their short life span they must be doing something that was going on then — they wouldn't have been able to sell that many records and communicate with that many people. I would rather think that they were a younger set of people, you know — it may be an introduction to somebody to rock music and from that they may go on to listening to other things, become aware through that of other kinds of more artistic bands, would say, or more creative music, more creative musicians. So in that sense they are doing a good job, you know — because they might lead somebody else into

JOHN: Yeah, see I can't relate to music or the acid rock music at all. I can't hear it; I mean I don't hear it as being any kind of means of getting somewhere but obviously it has an audience and you know, of people who that kind of music connects with and that Jim Morrison was singing to when he's singing.

HP: That doesn't get through to me and I see that music with an audience which is, as I said before, the white American middle class who go to the Fillmore and sit through The Doors, or Iron Butterfly, or Quicksilver Messenger Service and it's a very loud, very full atmospheric music, where you have to hear the words but if you listen to the words you get things like "yesterday afternoon my friend Fred and I were down the corner, standing around — blue afternoon, that kind of nonsense, which I think is a cop out, because it's much harder to write just a straight blues song. And say something in universals. Would you agree with that? I'm



listening to -- there's such a wide spectrum of people you could listen to today -- that's the good thing about music.

HP: I would like your reaction to this...I was sitting at the Fillmore one night, and that's the one showcase for young musicians in New York, and Albert King came on. This was the first time he had performed at the Fillmore and really been seen, and he started to do "Pretty Woman", and two little girls behind me jumped up and down -- they said "Oh that's John Mayall's tune -- he's doing John Mayall's tune"...would you like to make a comment on that?

JOHN: Well, that's exactly what I just said, for those two chicks who had heard my record first, and even though it says on the label this is so-and-so's tune, it doesn't begin to sink in until they get into music, and find out what it's all about. So, like, by the end of the time he'd done "Pretty Woman" they probably would -- if they didn't realize it then they'd go back home and check it out on the record -- yeah, it was his tune, -- so let's find out more about him, and so on and so forth. Everybody starts in music somewhere -- listening to music somewhere, and you build up, you know, if you're interested in music you have a lot to learn and find out what you like. It's the developing of your own taste when you go see other people.

HP: Now, "Blues In Laurel Canyon" which struck me as a very very exquisite album, the type of album where you hear a couple of cuts and you listen to -- and you may

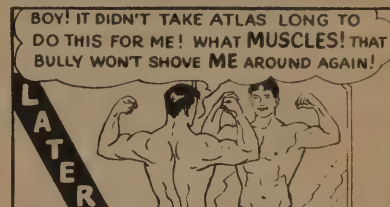
not like a couple of cuts and you may like another, but two or three months later you begin to think about it and wow -- it's the kind of album that somebody spent a lot of time thinking about and putting together, and it's like a little masterpiece. There are always albums that are little masterpieces, but it struck me as a sort of compositional thing, and maybe your best album, I don't know. But how did that album come about?

JOHN: Well the content is just what it's supposed to be, it's the story of three weeks in Laurel Canyon, the people I met, and it's the collection of episodes, if you like, they all have their own different character, because they happened. I know the stories, and so I'm able to write them up and put them down into musical terms, because all my records are like that -- it's a form of diary, a notebook of memories or something.

HP: How do you think about that album in relation to the other things that you've done so far.

JOHN: Personally, I couldn't say that any one was the best one, as long as they are all the best of what they are trying to express, and they're the best performance, and the best whatever -- but judged only on that one number -- so I wouldn't say that that was the best one or any was the best one. They've all got to be the highest standard, and they've got to be the best performers or the best records that says that right, otherwise I wouldn't release them. Richard Robinson asked the questions, John brewed the tea, and Lisa listened to it all.

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ABOUT SMITH

Smith.
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A county fair in a western city-town, and Smith is there to headline as entertainment for the local kids who will come to see them because their first Dunhill single, "Baby, It's You", is the number one boss record on both boss Top 40 stations.

The hall is a huge, domed rotunda made out of solid concrete, except for the steel girders, and one look at it tells you the sound of rock 'n' roll played here will be akin to beating a steel mixing spoon inside a tin pot. And of course the p.a. system was designed for lecturers, and is as unsuited for a rock concert as the promoter, a nice guy who is a member of the local Jaycees and has been recruited for the job of putting on a rock concert because he was in radio for the Army out in Hollywood during the war.

The members of Smith, having just arrived from the airport for a routine mid-afternoon sound rehearsal, shrug.

It's a familiar scene. You tell the soundmen not to worry, to go get a cup of coffee or something, and then you get together with the members of the other bands, and combining equipment—a couple of amps from each group—put together a p.a. system that is fine, and with a little balancing, almost makes the sound passable in an impossible place.

It's what has to be done.

If you've been performing as long as the people in Smith have, you get used to it. Just like you get used to making a motel room home for overnight, a few days or a few weeks. And eating "circus" food in diners.

The show that night knocks a crowd of 7,000 out.

The members of Smith have been through it all. And now they are as ready for stardom as audiences are ready for them. Their first single streaked to the top of the charts, and their first Dunhill album, "A Group Called Smith", is taking the same route on the album charts.

Professionalism is a big reason for their success, yes. Other important ingredients include possibly the finest

girl singer performing today, Gayle McCormick. And a lead guitarist/singer named Rich Cliburn who is not only one of the few authentic humorists in the rock field, but also boasts one of the best blues voices around. And Jerry Carter, who is Smith's bassist and father figure—that is, the man who has assumed responsibility for acting as the band's leader. The meter is laid down by Bob Evans, who Jerry swears is the best drummer in the business, and organ is handled by Larry Moss, whose subtle workings behind the singing of Gayle, Rich or Jerry are subtle and filling but never get in the way.

Smiling, gentle, hazel-eyed Gayle, who explodes on stage and rides atop the heavy beat. Zany Rich, who in mid-flight gets up and puts a piece of tape over the peep-hole of the pilot's cabin and a few minutes later, with a straight face, reports it to a stewardess. He keeps the band cracked up. Gentlemen Jerry, who enjoys getting dressed up, and is almost reminiscent of a young river-boat gambler. Bob, on his own wide-eyed trip through all of it. Larry, quiet and laid back, having seen enough to be impressed with very little.

The core of the band is the friendship and unusual musical give-and-take of Jerry Carter and Rich Cliburn. Jerry, originally from West Virginia, and Rich, who was born in Mississippi, met about five years ago at a jam session at the Rag Doll in the San Fernando Valley, a favorite hang-out for southern musicians who find themselves living in or passing through L.A. Jerry at the time was inspecting rocket engines, and Rich was a clerk at a Sears-Roebuck store somewhere out on the desert, and both got fed up with what they were doing at about the same time.

Deciding to join forces, they left their jobs and headed east to look for the good sidemen they had heard were available and interested in forming a band. They found a drummer in Miami, and

picked up a few jobs here and there, sometimes spending months at a time in places like Key West. Somehow they stayed together, going through a long series of different combinations of drummers, singers and organists, and even spent a while in L.A., where they were signed to a short contract with Columbia.

It was during this time that Jerry and Rich came up with the group's name. An antique deguerrotype portrait of a 19th-Century family, which reminded Jerry of "a bunch of Smiths", was the spark. For awhile the group was known as The Smiths, later becoming just plain Smith.

A couple of months later they found Gayle in St. Louis, her home town, where she was the lead singer for another group on a concert bill with Smith. Naturally, they thought she was fantastic, and were so impressed with her that at first they couldn't get up the nerve to ask her to join them. When they finally did, half-seriously, she volunteered to go with them right then.

Bob Evans, a refugee from Chicago, was making an excellent living on the

west coast music scene as a recording session drummer and sideman on casual dates with friends. After Smith arrived in L.A., and Bob heard them play in rehearsal at a friend's house, it wasn't hard to persuade him to join the group.

Wichita-born organist Larry Moss dropped in on the group during a rehearsal engagement at the famous Rag Doll. Jerry, Rich and Gayle had been frantically searching for an organist, and had auditioned 14 or 15, when Larry dropped in on them and asked to sit in. His touch was just right.

At the same club a few weeks later, Smith was discovered by the legendary Del Shannon, who in turn contacted Dunhill executives. Smith was signed almost instantly, and a first album recorded.

Which is all heartening in this day of mass-produced records and "overnight" manufactured artists. To see that professionalism can win out, that is.

Even for a group with a name like Smith.

Smith?!!?

Smith!!!!

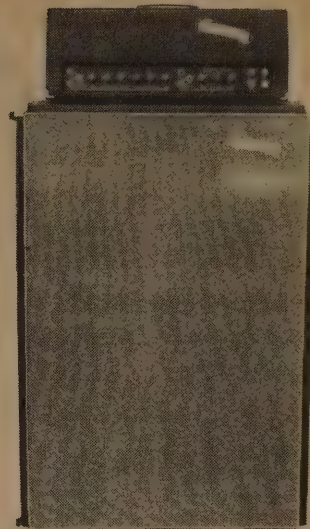


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joined as the drummer, completing the present line-up of The Groovies. Since forming, the group has played all the major halls and clubs in the San Francisco area, including many performances at the Fillmore and Avalon ballrooms. They've shared bills with such heavies as Cream, Jefferson Airplane, Janis Joplin and Big Brother, Steppenwolf, Canned Heat, Buffalo Springfield, Moby Grape, Country Joe and many more. As Roy writes, "We've been doing genuine rock 'n' roll for years and now is the time for a rock 'n' roll revival. Yay!"

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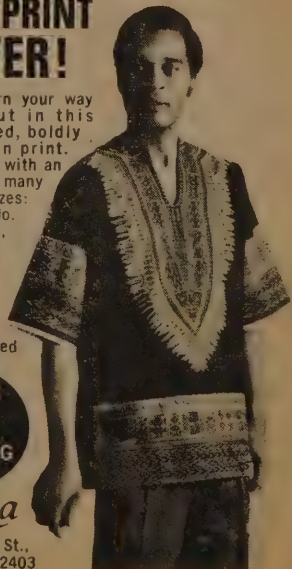
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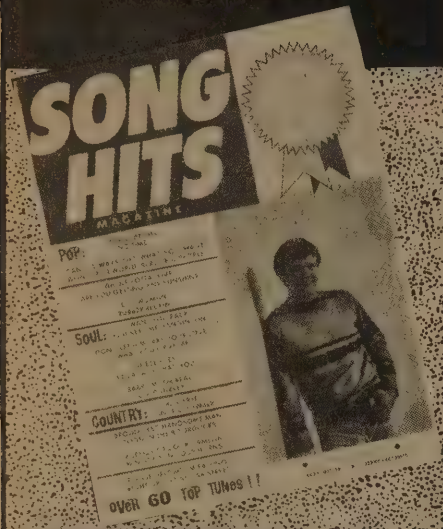
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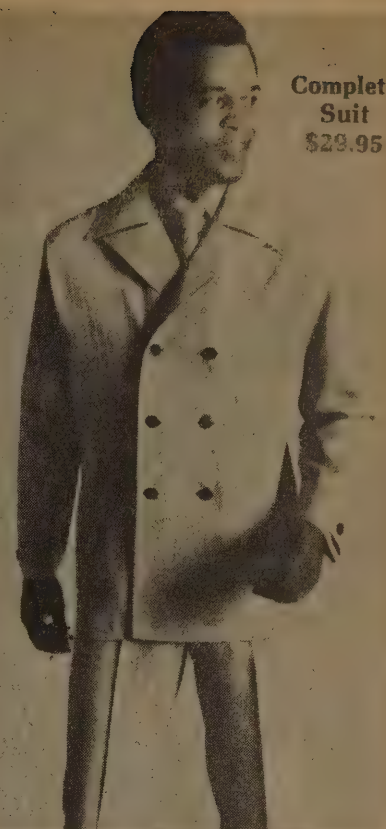
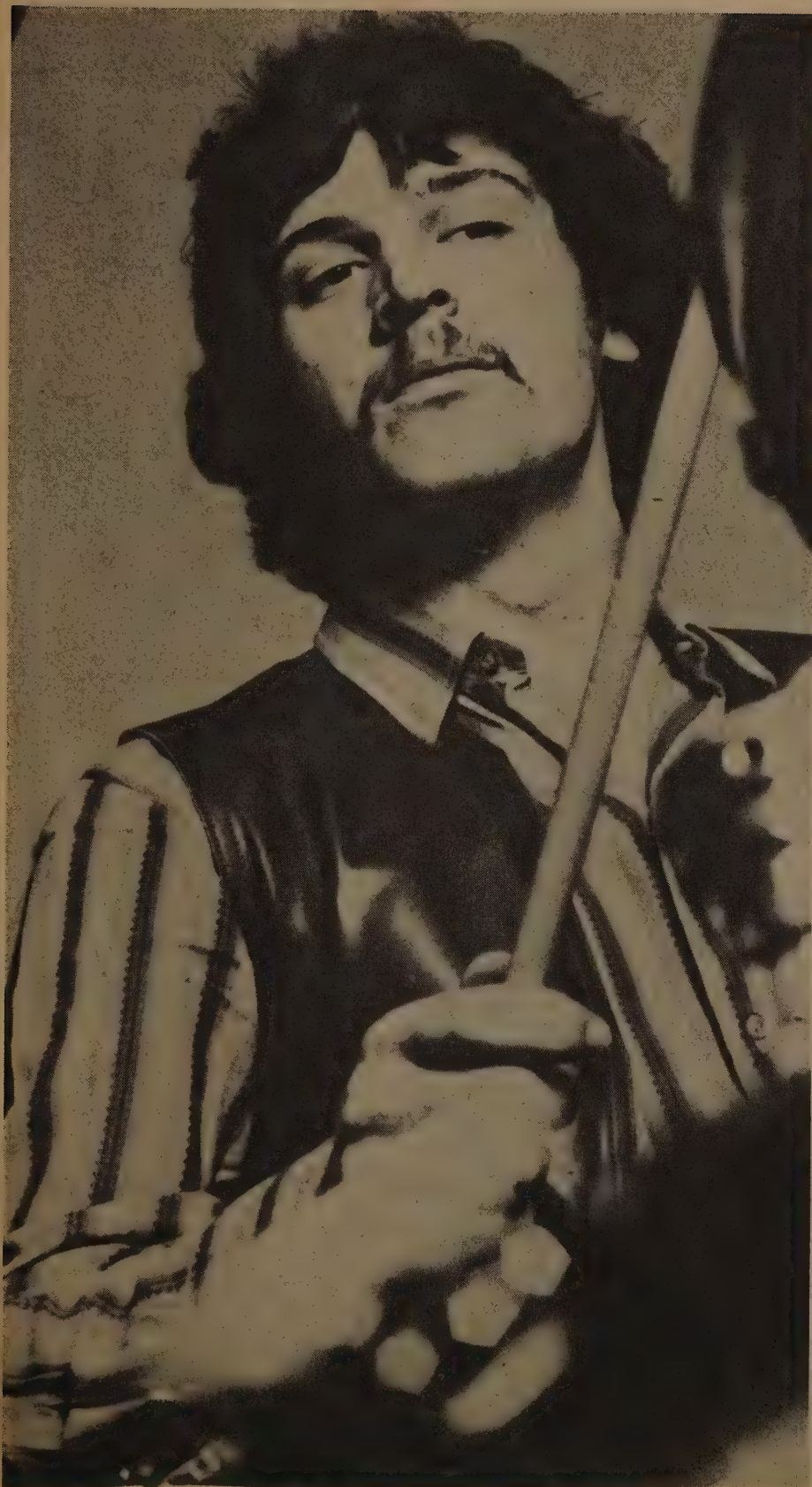
JON HISEMAN

Jon Hiseman Discusses Drumming:
Jazz To Rock

I spent about four years in the wilderness as it were. There are no drum teachers in England and it's very difficult to find out technically how to sort your hands out, and I met a chap from an American rudimental drum corps and he explained to me the system of American rudimental drumming. Now providing you can keep this system of drumming, this system all the jazz drummers here use, all your Anthony Williams and Elvin Jones and Buddy Rich, they all use it to a greater or lesser extent, in England it is not taught, it is virtually unknown..... but providing you can keep this separate from your playing, you have to approach drums in exactly the same way as any other instrumentalist approaches his instrument. Drums up to now - the majority of drummers are still frightened of - a saxophone player learns to play scales, a piano player learns to play scales on his instruments, and rudiments are a drummers scales. And anybody who's very good at rudiments, people tend to say, "oh he's just a technician," if he's a drummer. Whereas anybody who's very good at scales, or piano rudiments or saxophone rudiments, people don't notice, because he's playing melody as well. Once you can get over this hump, once you can realize that all drum rudiments are is a means to an end - there's no problem. So basically my technique is a rudimentary technique, but it consists of practicing by completely divorcing one from the other. So when I practice I practice solely rudiments, I

never practice anything I play on the stage. And all my playing experiences come through working six nights a week on stage over the past five or six years.

I played jazz and I found that my style was developing to a highly complicated, quite loud for the groups I was playing in, but I didn't want to compromise - I wanted to push on. And I found, in fact, that when I joined Graham I didn't have to make any changes in my playing at all. Graham Bond was a very jazz orientated group. And I just slipped into playing with him, the only difference being that instead of playing four in a bar the bass intends to go eight to a bar. But in fact the same thing - I think of eight in a bar as four in a bar double, if that can be understood. So really there was no transition in fact. Today - you call it rock here, rock in England still means Billy Haley, but your sort of rock drumming, blues thing, it's very similar to jazz drumming now. Elvin and Anthony Williams are doing things which we do, which we've developed, and we copy them and their styles copy us. And the whole thing now has become so integrated that I think we're almost getting to a stage when apart from the very simple blues drummer, and perhaps the Bill Haley type drumming, all the underground groups like ourselves, Ten Years After, Jeff Beck Group and that sort of thing, all the drummers we've met are now really jazz drummers. Just playing in a much louder environment. It simply means you play the same thing but much louder. ☐ Jon Hiseman of Jon Hiseman's Collosseum.



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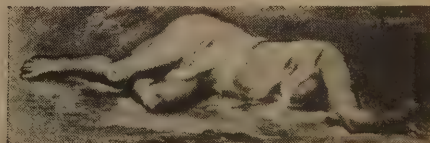
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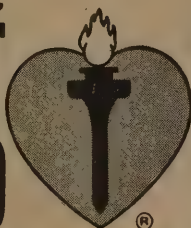
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The typical rock musician if not the typical rock music fan has undergone a change in taste if the latest albums to reach the market, some of which are reviewed below, are any indication. Progressive rock musicians are taking little side trips into jazz, blues men are experimenting with big band sounds, new groups are attempting to re-explore the world of rock and roll; all this and more has become standard fare on the new music scene.

This can only have value for us as musical boundaries are broken down and the musical selections from which we may choose become more catholic and more exciting.

ARTHUR OR THE DECLINE AND FALL OF THE BRITISH EMPIRE is Ray Davies latest creation. To understand this new Kinks album, the listener must be aware that it was written as the score for a television program and in many instances visuals existed to re-inforce and to explain what was happening on the sound track, which is the album.

For instance, in the song "Brainwashed", the lyric rather painfully overstates the obvious by saying, "You've been brainwashed". But in conjunction with the film, where a young student speaks that line to an old man, the song makes sense and is not so blatant as it is the type of thing a young person would say to an older person.

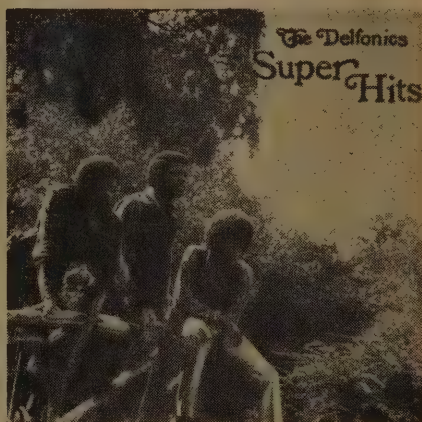
As a musical experience, the album holds up by itself well. It isn't a "Tommy" and I doubt that Ray Davies intended it as such no matter what the critics choose to say. Musically there seems to be a welding of two Kinks styles, their early, chord accented rock and their later, smoother sound. The album, incidentally, is the first produced as well as written by Ray Davies. and he is to be congratulated for being able to perform both functions simultaneously well. (REPRISE 6366).

EVERYBODY'S TALKIN' is an old Fred Neil album brought forth one more time in an effort to turn everyone on to Neil's talent. Released in conjunction with the success of Neil's tune as sung by Nilsson as the theme from the film "Midnight Cowboy", this is Fred

Neil's best album.

Not as raunchy as his earlier, Elektra efforts and not as nebulous as his "Sessions" album, Fred Neil gets down to his particular reality on this lp through songs which deserve to be classic: "The Dolphins", "I've Got A Secret", "That's The Bag I'm In", "Everybody's Talkin'", and "Green Rocky Road" to name the highlights.

Recorded in Los Angeles with the amiable



production of Nick Venet, who always managed to let his artist come through when he produces rather than put his own stamp on the product, the album includes a variety of talents augmenting Neil's songwriting, singing, and guitar playing ability. Like Al Wilson on harp, Billy Mundi on drums, and John Forsha on rhythm guitar.

Certainly a collector's item, this album is one of the most representative of what a folk artist surrounded by the electronic marvels of a recording studio can do without becoming engulfed in the process. (CAPITOL ST-294).

Reviewing 'best of' albums is like voting after the election's over, suffice it to say that THE DELFONICS SUPER HITS contains all their best material, so far, anyway. (PHILLY GROOVE PG 1152).

If there is ever to be a definitive Elmore

James album then Bell Records' rest release **ELMORE JAMES**, part of their Special Blues Series, is it. The electric legacy that Elmore James left all rock musicians when he died in Chicago in 1963 has never been fully credited even by the artists most affected by his material and his guitar styles.

On this album you will hear why Elmore James deserves every tribute we can heap him. Listen to him do "Standing At The Crossroads", "Bust My Broom", "Shake Your Money Maker" and "Rollin' And Tumblin' ". Just listen. And then listen again. When you've finished you'll understand what I'm ranting and raving about here. Elmore James is, in his own way, a number one soul brother and if any of us are ever to have a list of idols, we should never forget to make room on the list somewhere between B.B. and Albert King for Elmore James.

It isn't that James was a bluesman in the sense of B.B. He was a consolidator, a commercializer. If B.B. is the guy who baked the cake, then Elmore is the man who spread the icing on. (BELL 6037).



ROCK AND ROLL IS HERE TO STAY! proclaim **SHA NA NA** as they drop down to one knee and slam "Remember Then", "Book Of Love" and "Teen Angel" at us just one more time. Sha Na Na is a rock and roll festival group, if you need a label. Their live performance makes you laugh and their album makes you feel a tingle of rock and roll laden memories as their polished versions of old rock standards are interspersed with the voice of the self-proclaimed 'king of rock and roll', Alan Freed. (KAMA SUTRA KSBS 2010).

Stretching back to the land of The Leaves before psychedelia happened much less overdosed itself, Arthur Lee is the one bridge in American rock who spans all the trite nonsense that goes with every scene from acid rock to rock and roll revival. His music is always his own, an ethereal experience which is almost super natural.

Listening to **LOVE FOUR SAIL** is like being suspended in a cloud of sound with voices from some magic room beyond your imagination faintly echoing in your ears. "August", "Your Friend And Mine", "I'm With You", "Good Times", "Singing Cowboy" and the others are all part of one shared experience that Arthur offers up with the aid of Jay Donnellan, Frank Fayad, George Suranovich and,

(continued on next page)

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occasionally, Drachen Theaker.

Lee and Love make you wonder, most of the time. (ELEKTRA EKS 74049).

In the midst of these expansively expensive days when money makes music and music makes money, we have Blue Thumb Record making some of both, at least their making the music and we can only hope the other follows. MEMPHIS SWAMP JAM is one of their nice music albums. Featuring Booker White, Piano Red, Nathan Beauregard, Sleepy John Estes, Fred McDowell, Johnny Woods, Napoleon Strickland, Furry Lewis, R.L. Watson, and Josiah Jones the lp is a combination of all the little things that the Memphis blues brings on again and again.

I can't really get down to commenting on what producers Chris Strachwitz, John Fahey, and Bill Barth have done for executive producer Bob Krasnow and for us and for Blue Thumb. It's just the kind of album that's nice to have, listen to, and know is there. (BLUE THUMB BTS 6000).

...A STEP FURTHER is SAVOY BROWN on a boogie-woogie binge. And marvelous is the best word to describe one side of the album, although they call it "Savoy Boogie". Including "I Feel So Good", "Whole Lotta Shakin' On", "Little Queenie", "Purple Haze", and "Hernando's Hideaway", "Savoy Boogie" is one of those exceptional cuts you don't find very often on a rock album. Running just over twenty-two minutes, the cut never lets up. Perhaps the definitive live blues recording, Detroit is the scene, that any progressive rock group has ever made. (PARROT PAS 71029).

A couple of years ago I spent a week in Memphis and had the good fortune to be the house guest, one night of Duck Dunn and family. That night Duck played me a couple of acetates on a group that he was extremely excited about, Bonnie and Delaney. Since then record companies have changed a couple of

times and Bonnie and Delaney and Delaney and Bonnie and all are now an extension of Eric Clapton's desire to do good things.

Recently Duck Dunn's Delaney & Bonnie album, HOME, came out and I hope Duck smiled at whole lot, I know I did when I heard it. The album is sort of a Stax get together (do I hear Mavis shouting, do I hear Al Jackson right on) and a showcase for Bonnie Bramlett.

The material is perfect from the opening "It's Been A Long Time Coming" to the exceptional "Things Get Better", Just Plain Beautiful" and "Hard To Say Goodbye". And "Piece Of My Heart" makes you forget all the time between Erma Franklin and now.

Yours for the listening. (STAX STS 2026)

TADPOLES is what THE BONZO DOG BAND decided to call their third album, don't ask why. As with "Gorilla" and "Urban Space Man" this album is filled with the subtle approach to satire, humor, and spoof that makes the Bonzos much less heavy handed than any American groups working in the same area. They are clever men who never let that get in the way of entertaining their audience. Their live performance must be seen, you carry some of its outrageousness back with you to listening to the album. All the cuts are good, personal favorites include "Hunting Tigets Out In' Indiah", "Monster Mash", "Ali-Baba's Camel" and that sterling bit of Americana; "By A Waterfall". It's all heaven! (IMPERIAL RECORDS LP 12445).

Tina Turner turns it on again in THE HUNTER, it'll do the same for you. (I refuse to rant and rave about Tina anymore, if you miss it, you miss it.) (BLUE THUMB BTS 11).

To wrap this all up, listen to MAKE A JOYFUL NOISE by MOTHER EARTH and VOLUNTEERS by The JEFFERSON AIRPLANE. ☐ Yes, all of this can be taken as the personal opinion of the Robinson boy who is the editor.

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Communication

by Dom Petro

HABIT: Tendency toward an action or condition which by repetition has become spontaneous. Note the "tendency" by repetition becomes "spontaneous" or performed without thinking.

What are your habits? These include everything you do every day from scratching your head a certain way to what you read with profound interest and absorption. With whom do you associate? How much do they affect you? What do you eat? Where do you go?

Why? The sources of your habits are far too important to let them happen by chance or because they are near you. They shape and affect your values which in turn affect choices and actions.

Put it this way. If you ate garbage your body would certainly let you know something is wrong. Sores, boils, internal ailments, etc., would demand attention. Eating mental garbage does the same thing excepting that with thoughts and actions we justify, rationalize and find some way or other to cover or mask the results. And then too, we can grow so accustomed to the flavor of this garbage that we certainly defend it.

This leads to still another stage in habits: tendencies. When bad habits make things so bad we weaken our guards and constructive habits and few of us have the courage to say we are wrong to ourselves. This can lead to oh-what-the-hell or giving up attitude because it seems so inevitable. Never let this happen.

Every day we feed the mind as well as the body. Whether regular schooling, job, TV, newspapers, friends, or other, we affect with new experience or confirm old impressions in us. These daily experiences affect our tendencies and fixed habits are born of them. We think and do this or that because it is now ingrained or conditioned. Then values become set. What do we strive for? What do we ignore? What do we love—or hate? But needless to say: habits can hurt or help. Periodic examinations help us understand our direction in life and to steer it to avoid frustrations and disappointments.

What direction are you heading? One? Many? Following? Leading? Uphill? Drifting? Shifting?

Why is this so important? Other people of reasonable intelligence seem to be doing the same thing. And so many publications foster some of our ideas. Fine, keep the information coming, but be sure it is your own choice and not one of external conditioning only. As for intellect never forget that intelligent people can be persuaded, trained and conditioned to wonderful achievements or to the most vile kind of brutality. You may have heard of the Nazi S.S. and the Stalinist O.G.P.U. Look them up. Note the efficiency achieved. Note the intelligence required. Note the selection, training and dedication. Who joins such organizations? What kind of men can do what they did and still look into mirrors? Many good and well meaning people do not like to look at such records of disgusting brutality but they are historic facts. Repulsive cruelty is the same whenever it happens. The style and uniforms are different but the heartbreaking misery they create is the same. Training and "brain washing" brings such results and the same men might well be likeable and socially acceptable and even considered heroic!

Are you that tractable? Or are your habits and values slanted toward the intelligently constructive human?

Another danger is the tendency to think in cliches. A cliché is a quick and fixed form of expression. The fixidity tends to extend itself until the original meaning is lost. For example: Honesty is the best policy. Fine. No argument. Honesty is plain talk with no fancy words. Then pushing this to the limit "plain talk" becomes slang and vulgarity and the man who speaks this way must be more honest than the man who uses correct English. Poor old honesty gets lost in the

struggle. Cliches create hasty generalizations. There 's an old cliché that when a man looks you straight in the eye he's necessarily honest, upright, and fearless. Mark Twain noted that the men who stared most unblinkingly and fixedly into your eyes were usually the successful pickpockets on the river boats. There are cliches about eating. Eat what you like which means eat what you are used to regardless of how it affects your health. There are cliches about races of people with their tragic nonsense about inferiority, evil tendencies, etc. There are cliches about certain cities, cars, and even us. How do you see yourself? Your friends? How do they see you? If bad, remember that little by little, tendencies can create a tolerance of really despicable acts. **BE AWARE OF WHAT YOU DO, SEE, FEEL, KNOW, AND LIKE.** Don't settle for garbage.

Many of us through habit become loyal to obviously wrong persons or causes. Loyalty is worthy and wonderful. But is this loyalty returned? Many times yes. If you are being used, naturally you'll get loyalty. A rat treated like a house cat will be loyal. He's ahead—are you? No. Is it worth it? Dubious. The negative "friend" invariably drags you down to his level. Don't waste good loyalty. Stubborn loyalty to anything obviously bad will make you walk when you could run, crawl when you could walk and stammer when you could speak and stunted when you could grow. They carefully and jealously exclude you from good associations and you're stuck with them. Real friends and causes only help you and are happy with your success.

Finally — Panic. Panic may not be a habit but it is born of certain tendencies. It is mass hysteria and fear in addition to giving up of individual responsibilities. It is always possible and it is there waiting for the collection of gullible tendencies to fear to give it life. Cheap cliches and confusion create doubt and fear until all good values are abandoned.

Then comes the stampeding herd, frenzied and wild. At the moment of fear, cliches are easier to understand and believe than clear thinking or reality. Cynicism is easier to adopt than constructive optimism. All these negative thought habits and values point downhill and as they ooze forward and down in mob violence, for example, they justify panic with extreme exaggeration of the cause, just or unjust. But nothing justifies degeneration. It can be explained, described and feared, and it can be cured.

The religious instinct in man is there in him. With religion attacked in so many ways today, these religious tendencies are attracted and channelled into other beliefs, including political, which foster far worse hypocrisies and faults than those for which established religions are accused.

"Habit is a tendency toward an action or condition which by repetition has become spontaneous." Our tendencies brought about by daily exposures become spontaneous actions later. Is the world you see helping you see clearly—or is it your way of seeing? Are you criticizing and knocking rather than thinking HOW it could be done? It is so much easier to knock, to drift, to follow, to casually dream and float, to be loyal to this or that if it bolsters our criticism in some way. Really examine and KNOW what you devote good time, loyalty, and sometimes money for.

If you examined your loyalties and habits as objectively as you check out a car you intend to buy (assuming any negative habits and loyalties haven't reached this field in you) you'd know whether they could stand up and be really worth your time and efforts. Does it seem coldblooded? It shouldn't because your loyalties and efforts are worth more than the money you'd put into the above mentioned car. Don't waste them, which is saying—don't waste you. You are too wonderful and valuable.

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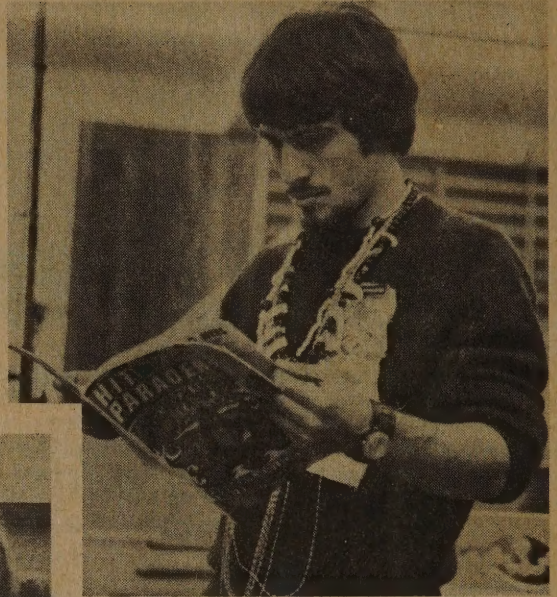
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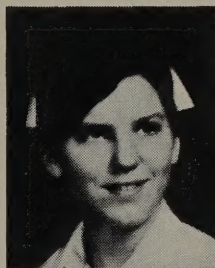
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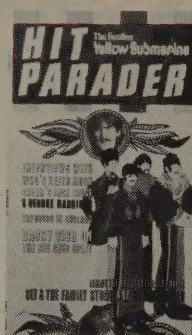
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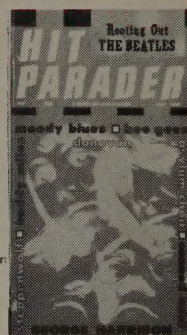
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"Yesterday's Rain"
"Cloud Nine"
"Son Of A Preacher Man"
"Wichita Lineman"
"Right Relations"



MAY, 1969

Beatle Special
Buddy Miles
Moody Blues
Canned Heat
Willie Dixon
Donovan
Bee Gees

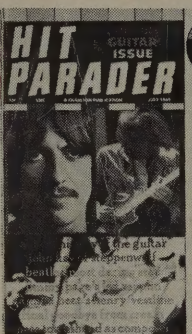
"California Soul"
"Hooked On A Feeling"
"Going Up The Country"
"I Started A Joke"
"Crimson & Clover"
"Sweet Cream Ladies"
"Cross Town Traffic"



JUNE, 1969

INTERVIEWS WITH,
Paul McCartney
Canned Heat
Aretha Franklin
Reeves
Curtis Mayfield
Richie Havens

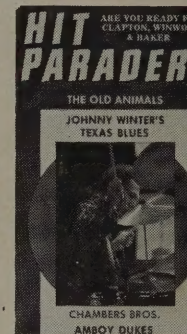
"Proud Mary"
"I'm Livin' In Shame"
"Crossroads"
"Games People Play"
"Honey"
"Purple Haze"
"Indian Giver"



JULY, 1969

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History of Guitar
Plus Great Soloists
From, Steppenwolf,
Canned Heat, Cream,
Who, Ten Yrs. After,
Creedence Clearwater,
Jeff Beck, Hendrix.

"The Weight"
"Sweet Cherry Wine"
"Rock Me"
"Time of The Season"
"Runaway Child"
"I'll Try Something New"
"Heaven"



AUGUST, 1969

Blind Faith
Johnny Winter
The Old Animals
Beatle Books
Pop Music History
Insect Trust
Chambers Bros.

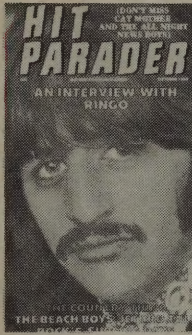
"Stand"
"First of May"
"Pinball Wizard"
"Galveston"
"The Chokin' Kind"
"Mendocino"
"I Can Hear Music"



SEPTEMBER, 1969

The Future of Pop
Crosby, Stills, Nash
Creedence Clearwater
Johnny Winter
Taj Mahal
Jack Bruce
Judy Collins

"Get Back"
"Bad Moon Rising"
"Goodbye"
"These Eyes"
"The Composer"
"Gitarzan"
"Atlantis"



OCTOBER, 1969

Cat Mother
The Country Thing
Jethro Tull
Rocks Surfing Days
Chicago Blues
Ringo Starr
Mickey Newbury

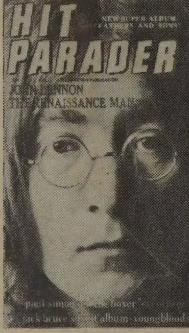
"See"
"Moody Woman"
"Tomorrow, Tomorrow"
"Spinning Wheel"
"Love Me Tonight"
"I Wanna Testify"
"My Cherie Amour"



NOVEMBER, 1969

Bob Dylan Country
John Mayall Interview
The Doors Crumble
John Lennon
Jimi Hendrix
Felton Jarvis

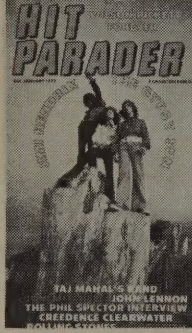
"Muddy River"
"Soul Deep"
"Choice of Colors"
"Ballad of John & Yoko"
"Along Came Jones"
"Tell All The People"
"Feeling Is Right"



DECEMBER, 1969

John Lennon
Jack Bruce's First Album
Youngblood Interview
Paul Simon
The Kinks
Alan Price

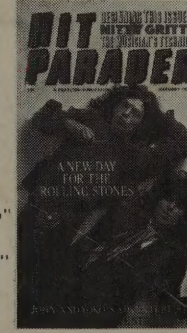
"Green River"
"Give Peace A Chance"
"Honky Tonk Women"
"Barabajagal"
"Where Do I Go"
"Working On A Groovy Thing"



JANUARY, 1970

Jimi Hendrix
Creedence Clearwater
Rolling Stones
Wilson Pickett
Taj Mahal's Band
Blind Faith

"Carry Me Back"
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy, To Be Hard"
"That's The Way Love Is"
"When I Die"



FEBRUARY, 1970

Rolling Stones
John and Yoko's Adventure
Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"

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